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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

SEPTEMBER 1, 1917

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, SEPTEMBER 1, 1917

No. 2019

START OF SEASON UNUSUALLY ACTIVE

Fourteen Productions Have Already Been Staged—Lack of Rehearsal Facilities in Theater District

The theatrical season of 1917-18 has begun with demonstration of energy and...rise that presages greater and more successful activity than has accompanied any recent year. Fourteen new productions, ranging in type from farce to musical spectacle, have been staged, and each week brings a new list of presentations.

Of the producing managers A. H. Woods leads with the number of new plays presented. He ushered in the season with "Mary's Ankle" at the Bijou, and followed that farce with "Business Before Pleasure" at the Eltinge and "Eyes of Youth," in which he is associated with the Shuberts, at Maxine Elliott's Theater. Selwyn and Company are represented by "Day-break"; the Shuberts by "Maytime" and Charles Dillingham by "Cheer Up," the new Hippodrome show. Arthur Hopkins inaugurated his season with "The Deluge." Cohan and Harris are responsible for "The Tailor-Made Man"; Comstock and Gest offered last Tuesday night "Leave It to Jane"; Anderson and Weber have a success in "The Very Idea"; and Victor Mapes, among the independent producers stands sponsor for "The Lassoo."

But one of the new plays, "Friend Martha," which Edgar MacGregor produced, failed to win metropolitan approval. Following a two weeks' engagement at the Booth, this comedy was transferred to the Plymouth Theater, Boston, where it is said to be meeting with success.

Several new theaters are rapidly nearing completion, two of which, the Broadhurst and the Norworth, are to open next month, and producers are busy in the preparations of productions.

Rehearsals are taking place in every available playhouse and hall in the theater district of New York. The extraordinary number of companies in new musical plays, dramas, farces and popular price melodramas which are awaiting try-out performances in nearby cities are experiencing great difficulty in obtaining rehearsal facilities. Regular theaters are unavailable for rehearsal except for those productions which are being prepared by the managers or owners of the theaters. The halls of fraternal organizations, societies and various clubs in the vicinity of Longacre Square are being utilized to the full, and many companies which require a stage and its properties to receive the necessary training, are occupying theaters in the forenoon and at night, following the performances of the regular attractions, in order to make ready for the road.

DENY MEMBERSHIP TO EXHIBITORS' ASS'N

National Association Rejects Bid by Vote of 24 to 5—Brady, Broulatour and Elliott Retained in Office

At the first meeting of the recently elected Board of Directors of the National Association of the Motion Picture Industry, held at the organization's headquarters, Aug. 27, with William A. Brady presiding, the application of the American Exhibitors Association for membership, under Article 2 of the by-laws, was denied by a vote of twenty-four to five. Thirty-two of the 42 members of the board were in attendance. This was the largest and most representative meeting of the board on record.

As was expected, William A. Brady was unanimously re-elected president of the association. J. E. Broulatour was re-elected treasurer, and Frederick H. Elliott, secretary, each by a unanimous vote.

Under the present by-laws there are seven vice-presidents, instead of five as heretofore, the candidates to be accepted according to the number of votes cast. Eleven names were placed in nomination and the seven receiving the greatest number of votes in the order

given were: Adolph Zukor, Producers' Branch; J. A. Berst, Distributors' Branch; William L. Sherrill, Producers' Branch; Thomas Furniss, Exhibitors' Branch; Richard A. Rowland, Distributors' Branch; J. H. Hallberg, Supply and Equipment; Arthur James, General Division.

That the association is in a flourishing condition is indicated by the applications for membership received and accepted as follows: Bray Studios, Inc., Pathe Exchange, Norma Talmadge Film Company, Selig Polyscope Company, Interocean Film Corporation, Standard Engraving Company, Ogden Pictures Corporation, Harry Rapf, and Mayfair Film Corporation. The resignation of the *Billboard* from membership was accepted.

Prominent members of the Exhibitors' Association said after the meeting that the action of the N. A. M. P. I. could in no way affect the growth or influence of the new association, which each week is enrolling many new members.

MISS ANGLIN LEASES DALY'S THEATER

Actress to Present Herself in Season of Repertory at Historic Playhouse—Will Probably Open with "The Broken Gate"

Margaret Anglin has leased Daly's Theater, and will present herself there in a repertory of modern plays. Her engagement will probably be opened with "The Broken Gate," a dramatization by William Hurlbut of Emerson Hough's latest novel. Other new plays, modern in plot and characterization, are planned for presentation during the season. The personnel of Miss Anglin's company is not known as yet.

With the establishment of Miss Anglin's repertory engagement, Daly's will again return to the ranks of legitimate

playhouses. Once the centre of the American stage it has recently been housing burlesque and motion picture attractions. Charles Taylor's production of "Yosemite" was the last play to be seen there.

It is reported that Miss Anglin attempted to obtain a theater in the vicinity of Broadway and Forty-second Street, but previous bookings interfered with her plans. Because of the great demand for theaters managers are beginning their activities earlier than usual.

Several theatrical organizations, it is reported, have attempted even to obtain the use of National Guard armories, but, as all the available space is being required for the soldiers who are getting ready for service in France, these efforts have proved unsuccessful. Several companies are rehearsing in Brooklyn and Jersey City but even in these cities the number of available buildings, in which to prepare for the new season, is rapidly becoming limited.

MRS. CASTLE TO APPEAR

Charles Dillingham and F. Ziegfeld, Jr., have engaged Mrs. Vernon Castle to appear in the new Century Theater production.

COMMONS TAKES UP ACTOR-SOLDIER CASE

British War Secretary Replies to Charge That Theater Men in Army Continue Usual Employment

LONDON (Special). The question of the charge that numerous cases of men in the theatrical profession who were said through undue influence to have obtained military exemption or positions which kept them in London, and allowed them to pursue their ordinary vocations, recently came up for discussion in the House of Commons.

Major Hunt asked Under-Secretary of State for War Macpherson whether he was aware that men in the theatrical profession who had joined the army were able to continue their usual theatrical and music-hall duties at night; and whether he would explain why this was permitted, in view of the spirit and letter of the military regulations.

Mr. Macpherson replied that the question of exemptions and low category qualifications held by members of the theatrical profession had been the subject of searching inquiry on the part of the recruiting authorities. The facilities afforded by the Review of Exceptions Act had been used to the utmost in all cases in which there was reason to suspect impropriety, and it was thought that the number of men holding improper qualifications had been largely reduced. Applications for review had in all cases been made by the military representative where there had been a prospect of success. As regarded the question of serving soldiers taking part in theatrical performances at night, he would inquire into any specific case given to him, but it seemed a possibility that soldiers stationed in London, having completed their military duties for the day, and being in possession of passes, were enabled to do this at night.

On the general point the Under-Secretary said that he did not see any reason why a man, if he had performed his military duties during the day, should not fulfill engagements at theaters and music-halls. No body of men have volunteered more freely or done more work or made greater sacrifices than actors and other artists, according to advices from military authorities. Moreover, this class has not obtained the measure of exemption from military service obtained by members of other callings.

ONE DAY LATE

Owing to Labor Day, Sept. 3, The Mirror under date of Sept. 8 will be on the newstands Thursday of that week, instead of Wednesday, as is customary.

BROADWAY PLAYS AT CAMP

Klaw and Erlanger to Route Attractions at Spartansburg, S. C.

Broadway attractions are to be presented at Spartansburg, S. C., where the New York National Guard troops will mobilize for further training before sailing for the front. The productions will be routed by Klaw and Erlanger and will include plays and musical comedies which have been seen in New York theaters either during the last two years or during the season which is now under way.

It is expected that the troops will be in full complement by the time the camp circuit begins operations. All military camps will be visited.

CHICAGO MANAGERS ADOPT CONTRACT

Actors' Equity to Extend Activities Westward in Hope of Having New Agreement in Effect Throughout Country

CHICAGO (Special).—The contract of the Actors' Equity Association has been adopted by the Chicago theatrical managers following a conference which the latter held with representatives of the players' organization. The managers and the Equity representatives, Francis Wilson, Howard Kyle and Thomas A. Wise discussed at great length the various phases of the working agreement, and, after the theater men had been informed that the agreement had received the approval of a majority of New York managers, the conference was adjourned with the adoption of the contract.

At one of the largest meetings of actors ever held in Chicago the decision of the managers was announced amid great enthusiasm. It is said that this is the first time in this city that the managers have regarded favorably a contract agreement with actors. The form as adopted here is said to be identical with that which will soon be ratified by the New York managers, and it is believed that it will be the

means of placing actors and managers on a more friendly footing in the future. Addresses were made at the meeting by President Wilson, of the Actors' Equity; Secretary Kyle, both of whom made special trips here, and by Mr. Wise, who is playing an engagement in Chicago.

Representative of the Actors' Equity Association will now extend their activities westward in the hope of having their contract adopted throughout the entire country.

No word is forthcoming concerning the charter in the ranks of the American Federation of Labor for which the Equity society applied several months ago. The executive council of the federation is still considering the application, it is understood. However, now that the managers and actors have reached what seems to be a permanent agreement it is considered extremely doubtful that the players organization will make any further endeavor to join federated labor. The Equity society now numbers over 4,000 members.

WHITESIDE IN "THE PAWN" To Play Japanese Character in New Drama at the Fulton, Sept. 8

Walker Whiteside will be presented by the Shuberts in "The Pawn," a three-act drama of Japanese intrigue, Saturday night, Sept. 8 at the Fulton Theater. The play, which was acted in Chicago last Spring with Frank Keenan as the star, is the work of Azelle M. Aldrich and Joseph Noel. The action of the drama is laid in Washington, D. C., and the main character is a Japanese statesman. Mr. Whiteside's last appearances in New York were in Oriental characters, in the Japanese play, "The Typhoon" and in the Chinese drama, "Mr. Wu."

TO RETURN TO THE STAGE

Bessie McCoy, famous as the "Yama-Yama" girl, will return to the stage this Fall. She has been engaged by Florenz Ziegfeld, Jr., and Charles B. Dillingham for one of the important roles in their forthcoming musical production at the Century Theater. The actress has been in retirement since the death of her husband, Richard Harding Davis.

MORE THEATERS PLANNED Sol Bloom to Erect Two Playhouses in Times Square District

Two new theaters are to be erected on West Forty-second Street and one on West Forty-third Street during the next few months.

Sol Bloom will build two of the playhouses on the property extending through from 215 to 223 West Forty-second Street to 228 to 234 West Forty-third Street. The proposed theaters are to be used for legitimate productions and are understood to have been leased already to prominent theatrical interests.

THE BELASCO TO OPEN SEPT. 6

The opening of the new Belasco Theatre season will take place on Thursday night, Sept. 6, with "Polly With A Past," a new comedy in three acts by George Middleton and Guy Bolton as the attraction. For the various roles in the play Mr. Belasco has assembled a company which includes Ina Claire, Anne Meredith, Winifred Fraser, Louise Galloway, Mildred Dean, Cyril Scott, H. Reeves Smith, William Sampson and Herbert Yost.

FRED STONE'S NEW PLAY

Dillingham to Present "Jack o' Lantern" at Globe, Oct. 15

"Jack o' Lantern" has been chosen as the title of the new musical play in which Fred Stone will be presented. The piece is by Anne Caldwell and R. H. Burnside, with music by Ivan Caryll, the trio that wrote "Chin-Chin," in which Mr. Stone was last seen here.

The supporting company will include Charles Aldrich, Douglas Stevenson, Helen Falconer, Violet Zell, Six Brown Brothers, Oscar Ragland, Allene Crater, and Evelyn Conway.

Rehearsals have been begun, and the piece will be produced at the Globe Oct. 15, after preliminary performances in Philadelphia.

NEW PLAY FOR MISS ANGLIN

Margaret Anglin, who owns the dramatic rights to "The Broken Gate," the latest novel by Emerson Hough, has arranged with William Hurlbut to make a play from the story for her own use later in the Fall. Mr. Hurlbut has already begun work on the drama.



EDITH HALLOR.

Who is Appearing with Success in "Leave It to Jane."

MANY NEW PLAYS IN PARIS PROVIDE DIVERSION FROM WAR Critics Like Gerdaldy's "Les Noces d'Argent"—World Conflict Has Ennobling Effect Upon Bernstein

PARIS (Special to THE MIRROR).—There are doubtless few men in Paris as happy just now, as M. Paul Gerdaldy; not only has his first play "Les Noces d'Argent" (Silver Wedding) been produced at the Comédie-Française, but it has met with unanimous praise at the hands of all the critics. From the classical to the ultra modern and extremist school, all speak highly of it, and such an unusual success for an unknown author has not been seen in years. It is indeed a remarkable work; rich in promise, strong, simple, with depth of thought and charm. Whether the public will like certain bitter scenes, remains to be seen. Like Paul Hervieu's "Tale of the Torch," it depicts the ingratitude of young people. The play is a somewhat severe picture of the evolution going on in France, where old family traditions are breaking down before the enfranchisement of youth. M. L. Bernard and Madame Dux gave a simple and finished study of the old couple.

"La Race" a play by Madame Baldy, another novice, was given at the Gymnase. It has its good points, but the author has much to learn.

Mademoiselle Géniet won something in the nature of a triumph against fearful odds. She played the German girl with a directness and sincere appeal that was altogether moving, and worthy of her sensitive creations at the Comédie-Française. M. Desjardins played the unredeeming part of Holzer, with his usual skill.

"L'Élévation" to Be Revived

"L'Élévation," the new play in three acts by M. Henry Bernstein, after its great success at the Comédie-Française, has been temporarily withdrawn during the summer months, but will be revived next Fall.

M. Bernstein is probably the most interesting of the younger generation of French playwrights. Indeed he never was a would-be dramatist, and his eight or nine plays have scored tremendous successes the world over. His methods are somewhat pugilistic and after a Bernstein first night one generally feels bruised and sore, yet the public has shown a feminine weakness for this

way of wooing and M. Bernstein is a past master of his art; indeed with the exception of Rostand, there is not another French dramatist who possesses to such a superlative degree the intuition of the drama. But already in "The Secret" and now in "L'Élévation," together with his former mastery we find a new Bernstein, as if the pitiless realist of sordid passions had suddenly felt the imperative need to look further, higher, and to elevate his soul to purer regions. He will not be the first to have undergone an ennobling effect of the war, and we may hope that he will continue to climb upward, to where he may discover, among the baser instincts, the beauty and grandeur of humanity.

"L'Élévation" deals with this very psychological elevation of a man and the discovery by him, of his unsuspected higher nature.

The drama is exceptionally stirring. It will last. M. Bernstein gives a moving spectacle of the completeness of a woman's love for a man who is the opposite of all she believes him, and the influence that it has upon her. Mme. Piérat lived the part with perfect appreciation of every detail. It will rank as her finest creation. M. de Féraudy gave one of the most memorable performances in his long career.

New Play at Comédie-Française

While I am speaking of the Comédie-Française I would mention a bright little one act play by M. J. Normand entitled "L'Occasion." On a terrace during a ball around 1785 a young officer is flirting with a girl and both become confidential. They have a strong inclination for each other. He is ambitious and longs to become a great general, she wishes to marry a man of wealth (he has nothing), a nobleman with a great name—alas! his name is only plain Bonaparte! Sadly she leaves him; she did not know the opportunity when it came.

THE MIRROR correspondent has finished a new four-act play; "An old Sweet-Heart of Mine," and is at work on a new play: "Strength of Men," the subject of which was outlined to Arnold Daly who found it interesting and may produce it. TOR DE AROZARNA.



EDWARD ABLES IN "THE LANSOO" INTRODUCES HIS ACTRESS FRIEND, BEATRICE NOYES, TO SHELLEY HULL.

Wm. N. Y.

DANIEL FROHMAN TO PRODUCE AGAIN

Will Present "Seven Days' Leave," an English Melodrama, in October

Daniel Frohman is to return shortly to the ranks of producing managers. Mr. Frohman has presented no plays since he became associated in the organization of the Famous Players Film Co., of which he is managing director. His last dramatic production was "Seven Sisters" with Laurette Taylor and Charles Cherry, which was produced at the Lyceum Theater.

He has acquired, through Walter Jordan, who owns the American rights, and who is associated with Mr. Frohman in its management, the present English melodrama, entitled "Seven Days' Leave." This play has been running since last February at Henry Irving's Lyceum Theater, London, and was written by Walter Howard. It is described as a melodrama, in which the war figures as a background. However, it will not depend for its chief interest upon the events of the world conflict, though it contains a spectacular submarine episode.

Mr. Frohman will produce "Seven Days' Leave" in New York early in October with a company which he promises will compare favorably in personnel with his famous Lyceum Theater Stock company.

BERNHARDT BEGINS TOUR

Sarah Bernhardt, accompanied by her son Maurice, his wife and daughter, and a company of fifty artists, began her tenth tour of America, under the direction of W. F. Connor, at Saratoga Springs Aug. 23. After visiting Long Branch, Atlantic City and other places she will start her New York season of two weeks at the Knickerbocker Theater on Saturday, Sept. 1.

This will be the fifty-fifth anniversary of her debut on the stage at the Comedie Francaise in Paris on Sept. 1, 1862, when she appeared as Iphigenie at the age of 17.



White, N. Y.

PEGGY WOOD,
Who Gives a Finely Artistic Performance of
Otilie in "Maytime."

HEARD ON THE RIALTO

Another opera singer has "succumbed to the lure of the screen" (we always had a sneaking regard for that expression of the motion picture press agents), and will devote the summer months to engagements in the films. This time it is Anna Case. She has just signed an agreement to appear under the direction of Julius Steger in a series of productions and do what is possible in rivaling Geraldine Farrar as a screen heroine.

Meanwhile the stage has temporarily won back Mrs. Vernon Castle, who for the past two years has been engaged in enriching the coffers of Mr. Hearst's motion picture enterprises.

Why cannot the managers of Sarah Bernhardt and Ethel Barrymore get together and present their stars in "Camille" on Broadway simultaneously? Such an experiment would be of undoubted publicity value, and would furnish a zest to the theatrical season that has been wanting since the last debarment of a dramatic critic from a New York theatre.

The 1855 episode in "Maytime," in which a fashionable night club is represented, has aroused considerable curiosity among the patrons of the cabarets along Broadway. It is said that 1855 was the beginning of the night life in New York as we now know it. If the depiction of the period at the Shubert is accurate the present generation of rounders has no claim to originality in gayety and smartness. There were beautiful Justines in those days and the society was quite as swagger and sophisticated. However, there were no jazz bands then.

UNESCAPABLE OBSERVATIONS

Kelcey Allen showing the extent of amusement advertising in *Women's Wear*; M. S. Bentham immaculately garbed in a naval lieutenant's uniform; pinch-back palm beach suits in front of the Palace Theatre Building; swagger sticks; chorus boys in front of theatres talking of the draft.

After a period of inactivity three leading English playwrights have recently re-entered the limelight of the theater. John Galsworthy, according to a London report, has just written a playlet called "The Foundations," which formed part of a program at the Royalty Theater, London, a few weeks ago. The piece, which is to be presented soon in this country, concerns the "lower classes" of England who have become so disgruntled over certain aspects of society that an actual revolution is feared.

R. C. Carton, who has not contributed to the stage in years, is the author of a new comedy in four acts, entitled "The Off Chance," and Henry Arthur Jones has broken his long silence with a farcical comedy, "The Pacifists." The play, it is said, has no bearing upon the war, but deals with the events at Market Pewbury "when a ferocious ruffian took it into his head to rule the town and bully and rob the townsmen."

Score another victory for Shaw. He has just taken precedence over Dion Calthrop in William Faversham's repertoire season. According to announcement, the actor-manager will open the new Broadhurst Theater on Sept. 15 with "Mesalliance," postponing the production of Calthrop's "The Old Country" until October.

RATTLING THE SKELETON

Cleveland Moffett once wrote a play entitled "The Battle."

LUCILLE CAVANAUGH AT THE PALACE

New Dancing Feature Received with Enthusiasm—Bill Includes Blossom Seeley in a Jazz Riot

The week beginning Monday, August 27, the Palace Theater presented the Dolly Sisters for the fourth consecutive week in a revised edition of their dancing and singing diversion with Jean Schwartz at the piano. This will be the last week of Rosika and Yanci on Broadway for the present as they intend to make a short tour of the Keith theaters in the larger cities before starring in a new play under the direction of A. H. Woods.

A new dancing feature was offered by Lucille Cavanaugh, Tom Dingle and Paul Frawley. Miss Cavanaugh is already a favorite at the Palace and her admirers received her appearance as a headliner with the greatest enthusiasm. Livingston Platt did the stage settings and Lucille (the designer, not the dancer) created the costumes.

Jazz raised to the super-dreadnought power was the motif of the entertainment given by Blossom Seeley and five of the jazziest musicians this side of New Orleans. All the syncopated musical excitement took place in "Seeley's Syncopated Studio" and the

act has all the sensational qualities of a four-alarm fire, a Spring drive and a national gathering of jazz fans striving to outdo one another in unconventional rhythm.

Lew Dockstader delivered a new satirical monologue by Aaron Hoffman. Bonita and Lew Hearn gave their inimitable "Bits of Musical Comedy" that was so popular in London. Marion Weeks, the pretty little coloratura soprano, was the concert feature with an attractive repertoire of songs.

Collins and Hart gave their new travesty on "Strong man" acts and Dugan and Raymond presented "The Auto Knew Better" which has fun with motors and motorists.

TO ENTERTAIN SOLDIERS

The Stage Women's War Relief has arranged to give a series of bi-monthly entertainments at Yaphank for the men of the new national army who will be trained there. The first entertainment was given Friday, Aug. 1, for the men who are building the cantonment.



Hopkins, Seattle.

NORMAN HACKETT.

Norman Hackett, who is under contract to the Shuberts to play the role created by Robert Edmon in "The Knife," with the company which is to tour to San Francisco, was suddenly called upon to enact the part when the piece resumed its run at the Cort Theater, New York, Aug. 13, and played it for two weeks. In spite of Mr. Hackett's success at the Cort Theater, the Shuberts, in their desire to present the play on tour by a company of metropolitan standards, will hold to their original intention of sending Mr. Hackett to the Pacific Coast cities, where he enjoys great popularity. Meanwhile his success on Broadway will undoubtedly open the way to further metropolitan opportunities at the close of his season in "The Knife."

TWO NEW PLAYS FOR DITTRICHSTEIN'S USE He Will Appear Here in "Judge of Zalamea" and "The King"

Cohan and Harris announce that Leo Dittrichstein will appear in two new plays the coming Winter. The first of these, "The Judge of Zalamea," a drama in three acts, by Calderon de La Barca, will have its premiere at the Davidson Theatre, Milwaukee, Sept. 27, and after a Chicago engagement will be presented at the Cohan Theatre in November.

During Mr. Dittrichstein's season there he will be seen in "The King," an adaptation of the French comedy "Le Roi," by G. A. de Caillavet, Robert de Flers, and Emmanuel Arene. It was originally produced in Paris in 1908, and has never been presented outside of the French capital.

The star's supporting company in "The Judge of Zalamea" will include Betty Callish, William Ricciardi, John Bedouin, Percy Ames, Walter Howe, Bertram Millar, Garreth Hughes, William H. Powell, A. G. Andrews, Arthur V. Gibson, Madeline Delmar and Janet Slater.

HOMES TO BE NEAR THEATER

The Greenwich Village Players have leased two four-story houses, at 3 and 4 Sheridan Square, for eight years, at \$3,000 per year. The property is to be converted into studio apartments and will be ready for occupancy Oct. 1. The houses are near the Greenwich Village Theater, which is owned by the Greenwich Village Players, and is nearing completion.

ESTABLISHED JANUARY 4, 1879



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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

STATE RIGHTS PRODUCERS GET TOGETHER

LAST week we called attention to the movement towards organization among buyers of state rights pictures; this week brings the news of a response from producers for the open market. They are answering organization with organization, not in a spirit of conflict, but with a view towards standardization of the distribution of their product.

In this, as in other branches of the industry, business systems are being introduced in place of the hit and miss, gambler's chance methods that once prevailed. During the heyday of the state rights lottery, much money was made and as readily lost, depending mainly upon a buyer's good or ill fortune in picking a winner, which is about as hazardous a venture in the picture market as on the race track.

But buyers in their old age (commercially speaking) have grown wise and cautious. Many of them have had enough experience in the producing end to judge with approximate correctness the cost of a negative.

When this latter-day, sophisticated territorial investor sees a picture with a view to purchasing it, he frequently enters the projection room note-book in hand and carefully tabulates the players on the screen, the value of the star, the number of sets and what he thinks they should have cost, the time he believes should have been consumed in production and various other details.

Arriving at his own estimate of the producer's investment, he names what he considers a profitable offer for his territory, which is generally represented as being decidedly limited in its financial possibilities. This close figuring on the part of buyers is resulting in a decline in prices offered—a too marked decline, according to some of the producers.

No doubt the members of the new organization will be successful in establishing fair percentages for territories and assuring a legitimate return on money expended on creditable pictures.

DON'T BECOME A "FRANTIC"

THE almost unanimous decision of producers for the stage and screen alike, to avoid subjects of a depressing tone and concentrate on entertainment of a cheerful character, is entirely in accord with common sense; but, to steal a word from "The Rider of Dreams," there is no cause for an exhibitor becoming a "frantic."

There are reasons enough why an audience should be made to laugh and there are other just as good reasons for driving home the solemn facts of war and what it means to us.

"The man on the street," when he gets tired walking, generally is "the man in the motion picture theater" and to-day's prevalent complaint about this typical individual is that he fails to realize that his country is in trouble. The country's organizations for the spread of national propaganda are doing their best to shake off this apathy, and when the complete program of enlightenment is revealed, it will be found that exhibitors are expected to do something more than give "the man on the street" a hearty laugh.

Therefore, we say, it is well for an exhibitor to avoid becoming a "frantic," a tendency indicated by a house manager of Springfield, Mass., who announces that hereafter he will show no hospital or death bed scenes.

A strict interpretation of this ruling would exclude many pictures that are a strong impetus to patriotic emotion and a spur to unselfishness. The Red Cross deserves all possible publicity through picturiza-

tions of its great work, which happens to be rather closely concerned with hospitals and death bed scenes.

Then, too, there are the official war films made in the face of death and telling a great world story that it is the business of every American to know.

There is a time to laugh and there is a time to think in the motion picture theater, as elsewhere.

GAINING CONTROL OF THEATERS

SLOWLY, but none the less surely, the history of the stage producer is being duplicated by the makers of motion pictures. Control of enough theaters is virtually a guarantee of success.

Klaw and Erlanger and the Shuberts discovered many years ago that if they had the theaters they need not worry over-much about the plays to fill them. The leading photoplay combines of to-day are working along the same lines with similar satisfactory results.

If the books of two or three of the most successful of the producing and distributing organizations were disclosed, it would be found that their contracts more than cover the cost of production. They are protected against loss whether a picture is good or poor. It is not necessary to find a market for each photoplay as it appears.

This control of houses, becoming more completely centered under a few heads, is making it increasingly difficult for program manufacturers who are outside the fold.

Glance over the list of companies that really figure in the forward movement, the ones mentioned first in any discussion of picture prospects and figure out the source of their strength. Through one influence or another they have won control of distributing channels. The others are fighting against heavy odds and at least one or two are facing failure.

AN AVERAGE OF ONE OUT OF THREE

MASTERPIECES cannot be produced every time a star steps in front of a camera. Even a Douglas Fairbanks may miss fire now and again, therefore producers have found it necessary to be tolerant of only partial success, or perhaps out-and-out failure once in a while.

Referring to this point, a producer who is accustomed to handling stars observed that his company had come to expect one really good picture out of three. It had been figured, he said, that a player maintaining that average could hold popular favor.

One genuinely enjoyable entertainment is remembered where two disappointing ones are forgotten and the public is still ready to visit a theater when the star's name is announced.

PEACE BETWEEN MANAGERS AND ACTORS

THE year of 1917 will be recorded in American theatrical history as one of prime importance, if for no other reason than that it represents the occasion of a declaration of peace between managers and actors. After decades of strife and bitterness the two chief forces of the theatrical world have come to an agreement over the conduct of their business relations. A form of contract has been drawn up by committees representing the United Managers' Protective Association and the Actors' Equity Association which is mutually acceptable, and with the reconsideration of one or two minor points it will be in operation.

As long as discord and contention prevailed in theatrical ranks, high efficiency in business as well as artistic enterprises was out of the question. Energy and effort which should have been applied to bringing the stage to an elevated and more dignified position were directed to furthering selfish interests, with no one benefiting except the attorneys for the contending parties.

The success for the harmony and satisfaction in which the Rialto suddenly finds itself is primarily due to the long and persistent efforts of the Actors' Equity Association and its officers, Francis Wilson, Howard Kyle, and others, to gain appreciation of the rights and feelings of the player folk. At the foundation of the organization it was freely predicted that actors would be unable to co-operate and pull together for a common cause. A rapid disintegration was looked for, but the Actors' Equity Society, instead of dying, became stronger each year. New members were added weekly, and the Council undertook its work of obtaining more equitable business relations with eagerness and enthusiasm. Several managers adopted the special contract which the society had devised, and every indication pointed to the day when actors and managers could meet on common ground without a show of belligerency.

Through a proposed alliance with the American Federation of Labor the actors hoped to convince certain managers who had proved impervious to any plan of the necessity of better working conditions. Perhaps it was this movement which won wide support in the players' association that actually influenced the managers' final determination to settle once and for all the differences which existed. At any rate the two branches have come to an agreement which seems permanent, and for the lasting benefit of both.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Deluge," a Severe Arraignment of Human Nature; "Eyes of Youth," Dramatic Oddity; "Cheer Up," Patriotic Hippodrome Show; Adolf Bolm's "Ballet Intime"

"THE DELUGE"

Drama in Three Acts by Henning Berger, adapted by Frank Allen. Scene by Robert Edmund Jones. Presented by Arthur Hopkins at The Hudson Theater, Aug. 20.

Stratton.....Wm. Riley Hatch
First Customer.....Wm. J. Phinney
Charlie.....Clyde North
Fraser.....Robert McWade
Another Customer.....Guy Nichols
Adams.....Frederick Perry
O'Neill.....Henry E. Dixie
Nordling.....Edward G. Robinson
Higgins.....William Dick
Sadie.....Pauline Lord

The first offering of dramatic moment in the young season is a severe arraignment of human nature, as viewed by Henning Berger, a Swedish author, whose work has been done into colloquial English by Frank Allen and housed in a sure enough American saloon by Robert Edmund Jones. Arthur Hopkins has had the play in his possession for some time; in fact he was on the verge of producing it just about a year ago, but his plans were altered.

It is not difficult to trace the European origin of the drama in its frank cynicism, its bitter humor and freedom from sentimentality. Ibsen, Strindberg, any of the master analysts of character, in truth, might have read "The Deluge" and heartily commended the author for having regarded life with a clear vision and noted his observations with a fearless pen. The characters, in their predominant traits, would appear equally lifelike whatever language they spoke and the atmosphere of a saloon, save for a few architectural differences is, we imagine, pretty much the same the world over. There is no place in which men are more likely to reveal their true natures and for that reason it is a most appropriate setting for this play of self-revelation.

The author set out to illustrate the weak goodness of men in the face of death and their ugly maliciousness when the menace is removed. Utilizing a barroom, an abnormal hot spell, followed by a terrific thunder storm, and ten characters forced to remain within the same walls, he proved his case, even if he failed, now and again, to write arresting drama.

It all happens within twenty-four hours—this disconcerting commentary on human nature, as expressed by the proprietor of the saloon, the barkeeper, a mean tempered promoter, a loquacious lawyer, a dishonestly prosperous speculator, a poor inventor, a third rate actor and a girl of the streets.

As the storm approaches with great, ominous crashes of thunder, one by one these people are driven to shelter, nor is there any suggestion of brotherly love in their companionship. But as the cloud burst increases into a deluge and the proprietor weeps at the thought of his magnificent saloon being filled with water; as the fear of impending death grows into a conviction, these companions in adversity become maudlin in their devotion to each other.

Then the flood—which was not so bad after all—subsides and each returns to his customarily disagreeable and uncharitable self.

The play is direct and forceful in its meaning and a tendency to drag may almost be overlooked in view of the excellent interpretation. If "The

Deluge" does nothing more than bring Pauline Lord to the attention of managers and playgoers it will serve a good purpose. Several years ago Miss Lord gave a capital performance in "The Talker"; then she was almost forgotten until a brief engagement in "On Trial," and now she returns with a portrayal that for sensitive feeling, naturalness and magnetic power stamps her as an emotional actress of rare possibilities. She takes a small part, that of an unfortunate girl, pathetic in her clinging to the one genuine love of her life, and makes it the memorable characterization of the play. It is acting of the highest caliber—sincere, restrained and convincing.

Robert McWade supplies a consistent character, Henry E. Dixey makes the most of somewhat tiresome lines, William Riley Hatch gives an accurate picture of the bartender and Frederick Perry is all that the part of the speculator permits.

"EYES OF YOUTH"

Play in Three Acts, by Charles Guernon and Max Marcin. Produced by A. H. Woods, in association with the Shuberts, at Maxine Elliott's Theater, Aug. 22.

Asa Ashling.....Charles Abbe
Kenneth Ashling.....Donald Gallagher
Rita Ashling.....Fay Wallace
Louis Anthony.....Leonard Ide
Peter Judson.....Ralph Kellard
Robert Goring.....John H. Elliott
Paolo Salvo.....George L. Romain
Gina Ashling.....Marjorie Rambeau
A. Yogi.....Macey Harlam
Joan.....Caroline Leonard
Picquard.....Walter Armin
Goritz.....Charles Hampden
Alfred Brooks.....Joseph Adelman
Perceval Blake.....Walter Horton
Judge Singleton.....Edward See
Court Stenographer.....William Tousey
Clarence Morgan.....J. Harold Foley
Dick Brownell.....Ben Johnson

"Eyes of Youth," a dramatic oddity suggesting "On Trial" in construction, has been selected by A. H. Woods, in association with the Shuberts, to elevate Marjorie Rambeau to the rank of stardom. Miss Rambeau, as may be expected, passed the test with flying colors. Indeed, she appears in roles varied and sufficient for a half dozen emotional actresses, and imparts to each a sincerity and force that help to make the play an interesting early-season attraction.

Painted in melodramatic colors and possessing the value of novel mystery, the play will undoubtedly find great favor with autumn and winter audiences though it contains little that is artistically significant or subtle in the writing or characterization.

A daughter in a family that is rapidly losing its state of financial independence is confronted, as she regards the future, with three marital paths. Shall she marry for duty, for ambition or for convenience? Comes a mendicant yogi with a crystal ball who promises a solution of her problems, provided she "concentrates and desires with a pure heart." And as she gazes into the shining sphere the scene changes to a representation of her life in each of the three directions.

Duty means a humdrum existence as a village schoolma'am, driven to a bitter spinsterhood through the selfishness of those near to her. Ambition depicts her a temperamental and dissolute opera singer in Paris with her brother finally

represented as the murderer of her teacher and seducer. Convenience finds her a victim of the divorce court, her name dragged through the mire of scandal, with a subsequent existence as a drug-ridden street waif.

The glimpses into the future convince Gina as to the course to follow, and she chooses a young engineer who promises eternal devotion and a life of steadily-accumulating fortune in South America.

The prophecies as revealed by the crystal ball are smoothly arranged by means of a revolving stage, and are interesting as highly-colored phases of life. The last episode, however, was without conviction, inasmuch as it represented Gina descended in the space of two years from a refined, cultured, high-principled woman to a bedraggled, ungrammatical creature of the streets.

The characterizations of Gina required exceptional versatility, and Miss Rambeau in each case met the requirement. She was sufficiently drab and pathetic as the school teacher and as the opera singer acted with a splendid vitality and realism. Donald Gallagher brought a fine note of sincerity to the part of the young brother and Macey Harlam made the difficult part of the yogi plausible. Leonard Ide, Ralph Kellard and George L. Romain handled capably the roles of Gina's suitors.

"CHEER UP"

A Musical Revue in Three Parts. Conceived by R. H. Burnside. Lyrics by John L. Golden. Music by Raymond Hubbells. Produced by Charles Dillingham, at the Hippodrome, August 23.

The Principals—John Hendricks, Nat M. Wills, Sophie Barnard, Guadalupe Melendez, Eddie Russell, Charles Ravel, Frances Roeder, Henry Taylor, Rhea Norton, Fred Walton, Claire Rochester, J. P. Coombs, Nellie Doner, Harry Ward, Mirano Brothers, the Solita, Tosart, the Brightons, Dippy Diers, the Boganny Troupe, the Ladella Comiques, the Amarantha Mallia, Bart, Mallia, Helen Gladiaga, the Elm City Four.

The spirit of patriotism is combined with a rousing old circus appeal in Charles Dillingham's newest spectacle at the Hippodrome. A wise policy to be followed in these stirring though pleasurable days. And it is followed at the big Sixth Avenue playhouse with originality and resourcefulness. Every advantage has been taken of war-time enthusiasm for spectacular effects, even to scenes in which elephants fight with sabers and machine guns and later organize into a Red Cross unit to rescue their trainer from imminent peril.

Elephantine militarism was only one feature of "Cheer 1," as the division of the entertainment was called. There was the scene of "The Hippodrome Workshop," in which Nat Wills, with numerous telegrams and a voice of railroad terminal range; Belle Story, Annette Kellermann, Marceline, and John Philip Sousa were represented. Fred Walton and the Griglettos, Claire Rochester and Arthur Hill in imitation of animals offered noteworthy contributions, and the first part closed with an enormous sheet of music as a backdrop from which girls stuck their heads.

A freight train of regulation size, chugging up to a rural station with a horde of hoboes, served to open "Cheer 2." After the tramps had sung a med-

ley of old songs, the scene changed to Union Square, with the battleship *Re-cruit* represented. Suddenly the recruiting ship dissolved into a full-sized transport leaving its pier, crowded with soldiers. Later came some exceptionally good clowning in a bicycle act, in which Bud Snyder proved the chief feature. There was an Egyptian scene with seemingly hundreds of Arabian acrobats, and then the concluding patriotic pageant, with the outstanding figures from all the periods of our national life represented.

Coney Island was the background of "Cheer III." Here were seen all the regular features of the famous amusement resort—chutes, revolving barrels, aerial swings and high diving exhibitions. The tank was utilized in this act for such performers as the Berlo Sisters, Gorman's Diving Horses and dozens of girls who executed the swan dive and other specialties.

The newest Hippodrome show far surpasses in interest that of last year's, for it possesses the value of novelty. The management had evidently scoured the amusement field for new artists and attractions. But lest the air of familiarity might be lost, Nat Wills was present with a batch of new jokes, and the Boganny troupe tumbled about their business with amazing facility.

The songs, written by John L. Golden and Raymond Hubbell, found favor with the audience, particularly those called "Melody Lane" and "The Queen of the Nile."

ADOLF BOLM'S "BALLET INTIME"

Adolph Bolm, who was one of the leading spirits in the Russian Ballet during its American tour, has assembled a varied assortment of exotic dances for his season of "Ballet Intime" at the Booth Theater. He has called upon the countries of Spain, India, Ceylon, Russia and Japan for the locales of his "dance-dramas," and in association with Roshanara, Ratan Devi and Michio Itow, he presents an entertainment that is interesting and novel, though it cannot be said to rouse any substantial amount of enthusiasm.

The principal new production is Bolm's adaptation of Saint-Saens' "Dance of Death," performed in the manner of the choreodramas of the Diaghileff organization. The stage of the Booth seemed cramped for the Russian dancer's impetuous interpretation of a young Spaniard who attempts to bring cheer to his sweetheart while an epidemic of plague is reaping its harvest in the village. Rita Zalmani appeared as the maiden, and Marshall Hall was the grinning Death, who played the violin and conquered the dancers at the end.

Mr. Bolm also presented "Assyrian," in which he displayed grace and agility as an ancient warrior, and "Prince Igor," a popular feature from the Russian tour. Roshanara offered her charming sinuousness and splendidly restrained style of art in a Hindu snake dance, a Ceylon harvest dance and as an East Indian Nautch girl.

Ratan Devi sang with haunting plain-tiveness a group of Eastern folk songs, and Michio Itow was weirdly fascinating in a dance in which he appeared as a moon-struck fox.

STATE CHAIRMEN TAKE UP WORK OF NATION IN WAR CO-OPERATION PLAN

Exhibitors Appointed by President William A. Brady, of National Association, Act Quickly in Organizing States—Responses Received from All but Four of the Men Named on July 3—Convention Well Attended

The prominent motion picture exhibitors who were recently appointed as state chairmen of the National Committee by President William A. Brady of the National Association of the Motion Picture Industry, at the request of the President of the United States have promptly taken up the work of organizing the exhibitors in their respective States for the purpose of utilizing the film and screen to spread broadcast throughout the nation information in regard to the plans and purposes of the various departments of the Government during the period of the war.

Of the forty-eight chairmen appointed by President Brady on July 3, only four have not been heard from, this delay being due to the fact that the exhibitors appointed in these localities are away from home and therefore not aware of their selection as representatives of the National Committee.

In a majority of the other forty-four States and the District of Columbia the organization of exhibitors is now well under way, and in several States conventions of the exhibitors have been held which have established new records for attendance, indicating their desire to aid in this patriotic work.

Taking Up Work

One of the first State chairmen to take up the work was Charles H. Bean of Franklin, New Hampshire, who brought the subject to the attention of his fellow exhibitors in New Hampshire in the form of a circular letter, which was sent to every exhibitor in the State.

"Dear Brother Exhibitors of New Hampshire:

At the request of William A. Brady, through the President of the United States, I have accepted appointment as state chairman of the National Committee representing our State and it will be my duty to carry out such suggestions or requests as may be sent to me by the War Co-operation Committee of the National Association, comprising the most representative men in the industry, which is now considering plans of which you will be advised in due course of time.

The President of the United States has honored and recognized the motion picture industry as a great force in assisting the United States Government in the present world crisis.

The exhibitors of the United States have been asked to work especially with the Committee on Public Information, and there will be two methods of distributing information.

First. Our screens (showing slides and short films).

Second. Four-minute talks, in our theaters.

In view of the fact that the United States Government has been lenient with motion picture exhibitors on the recent proposed tax of 10 per cent of gross receipts, which will probably not be passed because Congress appreciates the fact that this tax would undoubtedly ruin and bankrupt many theaters and put many out of business, the same as it has done in Canada. Every exhibitor in New Hampshire and in the nation should show its appreciation and patriotism on this occasion by doing his bit in helping lend the fullest support of his screen to our Government.

The motion picture industry has been under severe criticism in the past—perhaps oftentimes rightly. The industry is asking for special consideration by the people in the way of liberal legislation. I believe everything asked for, in reason, will be granted if the motion picture industry shows itself worthy.

Do your bit big and help carry on this splendid work.

Enclosed find a card; will you kindly fill out the same and mail to John B. Jameson, Concord, N. H.?

I am sure there will be a generous response from every exhibitor in the State.

Sincerely yours,
(Signed) CHARLES H. BEAN,
Representative for the Motion Picture Exhibitors of N. H.

P. S.—Enclosed you will find copy of letter from President Wilson to William A. Brady.

The postal card referred to contained the following pledge:

I pledge myself that I will do all I can to help with my screen and theater in this great world crisis.

Name
Theater
Town or City.....

Ninety Per Cent Heard From

In a report to President Brady on Aug. 20, State Chairman Bean advises that he has received answers from ninety per cent of the exhibitors in the State, and he feels confident the rest will respond, as several are known to be away from home on business trips or on vacations. A convention of the exhibitors of New Hampshire was held at Manchester on Friday last, presided over by State President Charles H. Bean, and, despite of a pouring rain, there was the largest attendance ever recorded by the Motion Picture Exhibitors' League of that State.

A resolution was adopted offering the fullest possible support and co-operation to the President of the United States and the various Federal departments by the motion picture theaters of New Hampshire. Ernest H. Horstman of Boston, treasurer of the National Motion Picture Exhibitors' League of America, addressed the meeting, setting forth the many ways in which the members of the State league could assist the Government at this time.

Similar activities have been undertaken by Herman J. Brown, State Chairman of the National Committee in Idaho, who has advised President Brady, in a letter dated Aug. 13, that he has already undertaken the organization of exhibitors in accordance with the suggestions contained in the announcement which accompanied his appointment.

The circular which State Chairman Brown, who is president of the Idaho Theater Men's Association, sent to the theater owners and managers contained the following pertinent statement:

"Your president has accepted the position of state chairman of the National As-

sociation of the Motion Picture Industry, at the request of William A. Brady. This means a whole lot of work and no pay for me. It means that I will have to do ten times as much as any other exhibitor in the State in the Government war co-operation matters. I accepted this for the good of the industry in this State and to help increase its growing dignity. We now have a chance to make the motion picture business a respected business, to take it forever out of the clutches of the petty politicians, to attain to a power that will mean the death of the bum politicians that attack us. We have this chance, but it means that we must get in and realize that an organization can't live on wind and shirkers. You will soon be called on, as I will be called on, to get busy for the United States Government.

"The organization will have to report the theaters who are doing the work of the Government, which says, 'We depend on the motion picture theaters as on no other institution.' It will also have to report the theaters who refuse to do the right thing. I have already assured the president of the National Association of the Motion Picture Industry that Idaho will be on deck 100 per cent strong."

Letters from State Chairmen

Letters have also been received from the following State chairmen advising as to their plans for organizing the exhibitors in response to the appeal of President Brady: J. E. Rickards, Phoenix, Arizona; H. M. Thomas, Omaha, Neb.; A. B. Nomand, Shawnee, Okla.; H. T. Nolan, Denver, Colo.; C. W. Meighan, Portland, Oregon; A. W. B. Johnson, Birmingham, Ala.; Saul S. Harris, Little Rock, Ark.; Frank A. Garbutt, Los Angeles, Cal.; Theodore Jelenk, Wilmington, Del.; H. M. Crandall, Washington, D. C.; Howell Graham, Chattanooga, Tenn.; C. D. Cooley, Tampa, Fla.; William Oldknow, Atlanta, Ga.; Geo. K. Spoor, Chicago, Ill.; F. J. Rembusch, Shelbyville, Ind.; C. E. Glammann, Wellington, Kan.; Lee L. Goldberg, Louisville, Ky.; Alfred S. Black, Rockland, Maine; Louis B. Mayer, Boston, Mass.; E. M. Clarke, Natchez, Miss.; Thomas Furniss, Duluth, Minn.; H. Charles Hesse, Jersey City, N. J.; H. B. Varner, Lexington, N. C.; B. J. Sawyer, Cleveland, Ohio; Charles H. Williams, Providence, R. I.; H. B. Hurst, Deadwood, S. D.; E. H. Hulsey, Dallas, Texas; Edward J. Fisher, Seattle, Wash.; A. D. Flinton, and F. A. Hornig.



"THE BEAUTIFUL ADVENTURE," STARRING ANN MURDOCK.
Produced by Empire All-Star Feature Corp. for Early Release.

**GEORGE V. HOBART
PARAMOUNT WRITER**

**Exclusive Rights to Author's
Works Purchased by Fa-
mous Players-Lasky**

Added to the already large and constantly growing list of noted authors who are writing original photoplays for Paramount and Arctcraft stars, is George V. Hobart, one of the most successful of American playwrights, who has just been engaged by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation to prepare exclusive screen material for that organization.

Mr. Hobart will devote the greater portion of his time to this work and he has already completed at least one original script. He is now engaged in writing a highly dramatic photoplay for the Japanese star, Sessue Hayakawa, which, it is said, possesses an intensity and interest that marks it as a genuine novelty. The title and full details of the picture will shortly be announced. Hobart has been giving much study to the peculiar quality of Hayakawa's work and has caught every angle of the Oriental actor's personality and mode of acting.

In securing the exclusive efforts of George V. Hobart, the Famous Players-Lasky Corporation has made an important acquisition, for there is scarcely a city or town in America where his plays are not well known and where his popularity is not an assured fact. That he will bring to the screen the same degree of originality and cleverness that has won for him a high place in the ranks of American authors and dramatists is probable.

It is expected that he will contribute a number of vehicles for stars of Paramount and Arctcraft within the next few months as he is an unusually prolific writer whose work is generally successful, to use a colloquialism, "off the reel." It should be particularly well suited to screen purposes.

FORMALLY RESIGNS

J. Stuart Blackton Terminates His Connection With Vitaphone

Having completed the taking of scenes for his first production for Paramount, "The World for Sale," a screen version of Sir Gilbert Parker's widely-read novel, J. Stuart Blackton has formally resigned as Vice-President and Secretary of the Vitaphone Company of America, with which he was so long associated.

Commodore Blackton feels that inasmuch as he will henceforth devote all his time to his own productions, he would be unable to properly fill the offices he has held with Vitaphone.

WASHBURN MUST SERVE

Popular Essayay Actor Drafted for the National Army

Bryant Washburn, of Essanay, one of the most popular of motion picture actors, has been drafted and accepted, and must serve in the National Army, according to the ruling of Major B. M. Chipperfield, representing the provost marshal general.

Washburn, who had passed the physical examination, claimed exemption on the ground that he had a wife and child dependent upon him. Secret Service agents learned, Major Chipperfield said, that Washburn had a bank account of \$5,500, and that his wife, who was Mabel Forrest, an actress, had appeared in pictures before and after the birth of their child.

PRODUCERS PROTECTIVE ASS'N APPLIES FOR STATE CHARTER

William L. Sherrill at Head of Organization Started with
Fourteen Members—To Open Exchange

To combat evils that have sprung up in the marketing and distribution of pictures made for the open market, to bring about a closer co-operation between the manufacturers and make possible a rapid and satisfactory transaction of business through an exchange conducted by the members, some fourteen prominent producers last week applied for a charter in New York State for the Producers' Protective Association. At a meeting held Aug. 22, Wil-

has been received and officers for the exchange will be opened in New York.

An Exchange Needed

Most of the men connected with the Producers' Protective Association are members of the National Association of the Motion Picture Industry, and the new organization will in no way conflict with the older body, nor is it to be regarded as a merger of the business interests of the concerns involved. Mr. Sherrill, the prime mover in the undertaking, has learned from his own experience and that of others in the State rights field that both time and effort are wasted because of the lack of an exchange where men engaged in the same line of motion picture activity might meet and transact their business.

On many general questions of policy, percentages, contracts, and the like, the interests of all State rights producers are similar, and it will be the aim of the association, through consultation followed by united action, to see that the manufacturers receive a fair consideration of and a just recompense for their product.

Manager in Charge

The exchange quarters, located in a suite of offices in the center of the motion picture district and in charge of a manager at a salary of at least \$7,500 a year, will, it is expected, be of great service in smoothing out the many complexities of the business.

Instead of visiting a number of officers and undergoing inevitable delays, the State rights buyer may visit the exchange where every member of the association will have on hand a copy of each of his subjects. The pictures will be run on request, and to further facilitate matters there will be a blackboard on which will be posted all current offerings with prices, notations of the territory sold and that remaining open. The exchange manager will be expected to keep a complete list of State rights buyers and advise them of each new production on the market.

Chance for Economy

It is further recognized that independ-

ent producers, who issue only a few pictures each year are at a disadvantage in competition with the large program manufacturers in being obliged to pay high prices for laboratory work and for the paper used in advertising. To lessen the cost, it is proposed that all members of the association do business with one laboratory and one lithographer, thereby taking advantage of favorable contract rates.

All complaints received from association members will be considered and acted upon by a Grievance Committee of five members.

As the organization takes shape and new ways of benefiting producers in the profitable conduct of their business are discovered, they will be acted upon.

RITA JOLIVET'S FIRST

Work on Picture Is Progressing at the
Selznick Studio

The making of Rita Jolivet's first picture production, which as yet has been given no name, is progressing at the Selznick studio in the Bronx, and on a stretch of open country known as the Watson Farm in Westchester County.

On this tract of land, for more than six weeks there has been in course of construction, a large village, a reproduction of a town in northern France, in which the opening scenes of Miss Jolivet's picture drama are laid. Another three weeks' work will be necessary before the village is completed, with its old world gardens, its courtyard and fountain, its townhall and postoffice.

A recent addition to the cast of this play is Roger Lytton, who will portray the role of a German master-spy. Mr. Lytton will be remembered for fine work in a similar character in "The Battle Cry of Peace."

METCALFE IN ARMY

Arthur W. Metcalfe, who played a prominent role in Bryant Washburn's recent Essanay production, "The Golden Idiot," as well as numerous other pictures, has resigned from the Essanay and is now training in the Canadian army. Mr. Metcalfe joined the First Battalion, Forty-eighth Highlanders, and is at Camp Borden, Ontario, preparatory to sailing for the front. He expects to leave soon.

ALICE BRADY HEADS HER OWN COMPANY

Concern Is Launched in New
York and Work Started on
First Picture

Alice Brady, who recently decided not to renew her contract as a World Film star, refused many flattering offers from other companies and on August 24 incorporated the Alice Brady Pictures, Inc., under the laws of the state of New York, with a capitalization of \$250,000.

Arrangements were immediately concluded for a studio in the vicinity of New York and work on her first picture began Monday. It is announced that the first production of the company will be the screening of one of the most successful plays in the history of the legitimate theater. Early announcement will be made of the method of distribution adopted by the company.

Miss Brady expects to produce eight pictures a year, and her first production will be ready for release October 15.

FORMING NEW CIRCUIT

Movement to Organize Rival to First Nat'l
Exhibitors' Backed by Herbert Lubin

There is a movement on foot, sponsored by Herbert Lubin, to form a second national exhibitors' circuit, to follow closely the ideas of the First National Exhibitors' Circuit and also to include a number of state rights buyers in its ranks. The new body, which is tentatively called the Exhibitors' Co-operative Circuit, will meet to officially organize some time this week at the Hotel Astor, New York.

It is the intention of the prime movers of the new circuit to form a rival to the Motion Picture Exhibitors' League of America and the recently formed American Exhibitors' Association, and it is stated that when the names of the members are made public there will be something of a surprise for the trade.

Plans for the organization are still indefinite, but it is probable that shares will be sold. Big features will be bought and marketed and the profits will be divided according to the method of any stock-selling concern. Pictures will be rented to members at low rates.

Marian Swayne intends to start work shortly on a new production for Art Dramas program. The Erbograp Company has just finished "The Little Samaritan."



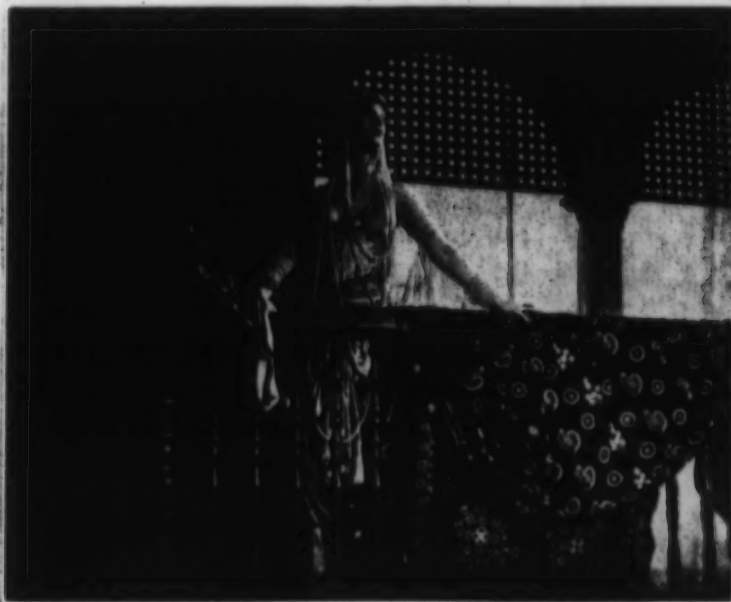
WILLIAM L. SHERRILL,
Head of New Association.

William L. Sherrill, of the Frohman Amusement Corporation, was elected temporary chairman, and M. A. Schlesinger, president of the Mayfair Company, temporary treasurer, and Jesse J. Goldberg, of the Ogden Picture Corporation, temporary secretary.

Until the application for a charter has been acted upon and the list of members is complete, the promoters of the association, which may, it is rumored, develop into a powerful corporation, prefer to withhold any definite statement regarding those who have entered the alliance. When the list is issued it probably will include, besides the Frohman and Mayfair interests, the Wharton Brothers, Ogden Picture Corporation, Edward Warren, John W. Noble, and Cosmofotofilm. Permanent officers will be elected as soon as the charter



DOROTHEA ABRIL,
Ingenue in Lasky Pictures.



ELSIE FERGUSON IN ORIENTAL GUISE.
Artcraft's "Barbary Sheep" Introduces Actress to the Screen.



MARIE DRESSLER,
As Seen in "The Scrub Lady."

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

The Place to Buy an Old Bill Hart Picture and the Market for New Ones—Triangle Knows the Value of the State Rights Man—Ethics as They Are and Shouldn't Be

TRIANGLE has a number of Bill Hart pictures, most of which have already been released and a few of which are brand new ones. Triangle is going to re-issue the old stuff to the dear old exhibitor in the regular Triangle service; but do you think the regular Triangle exhibitor is going to get the new Hart picture? Sure he is—from a state-rights man! Oh, everybody's doing it to the easy-going, nice-mannered, ever-smiling exhibitor; so why shouldn't Triangle? This Fall, Triangle will give you the old Harts without a murmur; but if you want the new Hart, don't see the local Triangle man about it, because he'll tell you he never heard (officially) there was ever any such picture in existence!

Just as we pounded away at the rotten business methods prevailing everywhere in the industry, which we stated were enough to drive anyone who came in touch with them to frenzy, a man is driven mad by them. This man had held high place in the business in his time. But it is a most unusual business and he was thrown into a position where he needed a job. The prize promise-breakers, stallers and executive liars of the Godfrey, Leavitt, Candler and Longacre Buildings, naturally numbered him as a choice victim. He had to come to them for work of some sort and they broke his heart and upset his mind with their lying evasions. Had their ethics been those of regular business men and their word as good as their bond, this poor unfortunate would have been in any of a dozen situations that were seriously promised him. Instead—

Here's a funny one: Man was running a big enterprise outside the motion

picture business. On the strength of his "efficient management" this man was made production boss of one of the big film-manufacturing concerns. He didn't set it on fire! And now it develops that the big enterprise he so "efficiently" managed outside the business, had its books finally balanced a short while ago and the net loss was up in the thousands!

Don't ask ME why the m. p. manufacturer didn't investigate closer. There ain't no such thing in the motion picture business. Reminds me of the story now perambulating Broadway, of the publicity man of one of the big manufacturing and distributing concerns—been with them two years—who is said to have at last been nailed taking cash gifts from aspiring actresses whom he used his official position to persuade the producing directors to "try out."

A sample of the type of executive you meet only in the motion picture business is revealed in the story that a friend tells me. He wrote the sales manager of one of the big producing and distributing firms, whom he knew, inviting the executive out to lunch. He never received the courtesy of an acknowledgement from this worthy, but one day met him on the street. Was the executive ashamed when my friend asked him about the decent invitation that he had never as much as acknowledged? Listen!

"Oh, yes, I got your letter," said the business manager, "but you see I've been busy and when I'm busy I don't answer letters!" However, he invited my friend up to see him. When my friend was ushered into this man's office he found he had to talk business with the executive in company with

half a dozen other callers who had something for the business manager's ear, and the natural consequence was that the B. M. couldn't understand any of 'em. But my friend learned later that the B. M. preferred to have it that way as it made him look important when there were so many people in the room at one time! How long would a worthy like this last in any legitimate line, and can you blame financial investigators for not considering the motion picture industry as a legitimate one?

Now that Judge Ordway has upheld Mrs. Humiston in her suit against a certain film weekly, and has opined that only the "privacy" of someone like the commander-in-chief of an army may be invaded by the pesky cameraman, I suppose that this is a scene which will shortly take place in the office of any movie weekly: Bowery Bill is ushered in to the editor. "Say, Mr. Editor," says he, "you got some views around de Cooper Union and one of dem shows my mug. Now, I ain't the commander-in-chief of a army or anyt'ing notable, and if you don't come across quick with a hundred simoleons, I'll injunct yer old weekly. Come on now, deliver!"

The worries of a certain film comedienne are why millionaires so seldom smile in public is hot stuff to hand an exhibitor who is pushed to make a living and has only a certain amount of time to devote to trade literature. Why waste our time with such buncombe? If there are any real problems in the business, the exhibitor wants to read about them. Everything is actual with him, including his worries. Mine is, next week!

In this connection, let me reproduce a protest that was well-meant anyway! "To the Old Exhibitor: Manufacturers' news in the trade papers is more and more coming to resemble the sort of news that is written for newspapers. The reason is that manufacturers are trying to save on the publicity pay-roll what they waste in the studio. A 'bright young newspaper man'—at \$35.00 a week!—is declared competent to handle publicity. And the result is the trash you generally read in the trade papers—most of which the theatre managers, for whom it is intended, smirk at. The situation is really deplorable. There is hardly a heavy weight in publicity work today. Of course, the 'wise' manufacturer makes the saving as aforesaid. But I wonder if he didn't get a better money's worth in the old days of Raver, Schulberg, Spedon, Brandt, C. Beecroft, Bennett, Adler and the rest of that set, who received good salaries—and earned them!"

We don't totally agree with our correspondent. Let all credit be to the pioneer publicity men, for they had a mighty hard struggle of it in the days when the general press was "uneducated" and it was almost a miracle to get movie stuff in. Just the same high-class publicity work is demanded today of the concerns that really want to get country-wide attention. And lots of manufacturers still believe that the experienced man has his place, with the result that there are Parsons, Stronges, Warrens, Guilicks, Letendres, and Van Loans to-day that are as good as any of the old crowd. Their work isn't so spectacular because moviedom no longer rises on end when a big newspaper or magazine gives a movie story space!

MYSTERY MELODRAMA BRENON'S NEXT CHOICE

Production Started on "Empty Pockets," from Story by Rupert Hughes

The success of "The Lone Wolf," convinces Herbert Brenon that the mystery melodrama is in high favor, which accounts for his selection of the thrilling mystery story, "Empty Pockets," from the pen of Rupert Hughes for his next Selznick picture. "Empty Pockets" is a story of a sensational murder.

Although he is still working on "The Fall of the Romanoffs" for its initial showing at the Ritz-Carlton on Sept. 6, Mr. Brenon has begun to direct "Empty Pockets," at his Hudson Heights studio. He has gathered together a cast of unusual strength. The story has nearly a dozen characters of importance, which is to Mr. Brenon's liking as he has no use for the star system, save in rare instances.

"BLUE JEANS" IN PICTURES

Metro Pictures Corporation has acquired the motion picture rights to "Blue Jeans," Joseph Arthur's famous old stage success, for the use of Viola Dana. Miss Dana will play the exacting part of June, originally played by Jennie Yeamans at the old Fourteenth Street Theater. John H. Collins will direct the production which B. A. Rolfe

will present, and the screen adaption has been made by June Mathis. John Arnold is cameraman. An interesting coincidence is the fact that it was in "Blue Jeans" that another Metro star, Mabel Taliaferro, made her first appearance before the public at the age of two and a half years.

"SIRENS OF THE SEA"

"Sirens of the Sea," a five-part production of Jewel Productions, Inc., had its premiere at the Broadway Theater, Aug. 26, with Louise Lovely and Jack Mulhall in the leading roles. Allen Holubar is the director and the story is by Grace Helen Bailey.

PRODUCTION COST

PLACED AT \$250,000

Goldwyn Announces High Figure for "Polly of the Circus" Picture

Goldwyn Pictures Corporation, which has been cautious about announcing the salaries of its stars and the cost of productions, varies its usual policy by stating that "Polly of the Circus," released Sept. 9, cost \$250,000, and that this amount was deliberately invested to give exhibitors a great profit-making picture.

It may be observed that the releasing of so expensive a production to exhibitors at a regular schedule price—the same price as other Goldwyn Pictures that are to follow—is exceptional. Such pictures as "Polly of the Circus," whether obtained by accident or design, usually have been separated from a company's other productions and released to exhibitors at advanced rental prices, or played directly to the public at higher prices of admission.

It is confidently predicted that this production will attract large audiences, and such skilled and far-seeing showmen as Mitchel M. Mark, Harold Edel and their associates in the New York Strand predict that the initial Goldwyn production will be an unexcelled drawing card.



STRIKING SCENE IN "THE AUCTION BLOCK."
Rex Beach Picture Produced for Goldwyn.

PROGRAMS, OPEN MARKET AND COST PERPLEX EXHIBITORS

Readjustment of Some Sort Is Necessary, According to House Managers, Who Are Troubled by Too Severe Competition—Prices Going Up at Loew Houses Early in September

By FREDERICK JAMES SMITH

ARE THE reports of the program picture's death, like the famous story of Mark Twain's demise, very much exaggerated.

The program is dead, we are told. The advantages—seemingly obvious—are pointed out. The new era is dawning. The exhibitor can pick and choose as he likes. He can avoid the inferior productions formerly used to fill out a program. He can decide just what he wants to show. Clearly, all this tends to uplift the photoplay. If the exhibitors pick only the best screen dramas for their theaters, the producers will soon stop making mediocre productions for sheer lack of an audience. A logical argument, it seems.

If all these things are true, then why is the exhibitor protesting? What do the grumblings from all over the country indicate? We have just taken the question direct to a number of New York exhibitors.

Cost Is Going Up

Here is the composite reply: The frenzied production of the feature is bolstering the exhibitor's costs beyond all precedent. The open market means competition for an article and competition means that rivals must out-bid each other to obtain the thing in question. All this, in the end, means that a general raise in admission prices is coming. The producer, too, is neglecting the one and two reeler—the sort of stuff to round out a theater's daily program. The task of getting films to balance the feature is becoming a tremendous thing in itself.

There are other angles to be considered. In the old days the program contract, if it did inflict the bad along with the good, protected the exhibitor. He alone could show certain pictures in a certain locality for the time contracted.

Consider the present problem in contrast and specifically an instance in point. A film salesman visited a certain exhibitor with an offer of a super-feature at \$30. The exhibitor decided to accept in order to prevent the competing house across the street from getting it. Shortly after, the salesman returned with the information that the rival was offering \$40 and would get the picture unless someone raised the bid. This continued until the price reached \$60 and the first exhibitor signed the picture at that price. He played the production, packed his house—and lost money. He couldn't afford to pay so much for the film.

The Exhibitor's Problem

Leon D. Langfeld, who directs the Broadway theater at Broadway and 41st street, and the Stanley theater, on Seventh avenue close by, presented the problem in plain language. The Broadway plays big features, such as "The Lone Wolf" and "Pay Me." The Stanley, on the other hand, is conducted on the standard motion picture policy.

"The exhibitor has a stiff problem these days," says Mr. Langfeld. "The old program is gone. The big producer is offering on the open market, but he is shooting up the price of productions until the small showman is being crowded to the wall. The average

feature has gone up to anywhere from \$40 to \$75, while a big feature may call for anything from \$100 to \$200. The small theater owner can't pay this and make money. Pretty soon an average production will be six months old before it will reach the neighborhood house. Again, producers are now taking out what they consider their best productions and selling them as still higher rates as 'super-features,' 'de luxe productions' and so on.

"The exhibitor can't play a feature alone, because his audience has been educated to expect a certain program. The patron will feel cheated if he doesn't see, say a feature, a comedy, a short drama and a news reel. The exhibitor must give the fan these things or lose the fan's attendance.

"The mere item of cost isn't the only thing. It is becoming physically impossible to get the pictures. Consider that one bad one reeler will wreck the general effect of a day's program. Then consider the problem of the exhibitor who must—or should—see all these one and two reels in advance in order to make a selection.

"The program must come back. The exhibitor can't raise his admission much higher without endangering his existence. If the program does not return I see only the survival of a few big theaters such as the Rialto and Strand in the larger communities."

Report From the South

I talked to a film man who had just returned from the South. Down there the agitation for the program is probably more marked than anywhere else in the country. "I found that exhibitors want productions costing from \$12 to \$15 a day. They say that anything over that figure lops off their profit and puts them on the losing side of the ledger." This man is more optimistic of the future. "The solution is not the return of the program," he said. "That's dead. The small theater man should contract regularly for pictures for say Monday, Thursday and Saturday, leaving the other

dates open for special bookings. These specials should be given circus handling and be put over with a splash of advertising. Thus the regular contract pictures will build up and retain the popularity of certain stars who will draw on their own. This retains the regular clientele. The specials will prevent the week's program for becoming standardized and mediocre.

"I believe the small theater can pay on this policy. The daily change is a vital essential. Trade papers, I know, advocate the longer run for pictures. But the small house could never play a production for more than one day and make money."

Another film man was emphatic in denouncing the agitation for the return of the program. "The exhibitor doesn't care to take the trouble to look over pictures in advance," he declared. "He'd rather contract for a quantity of films just as a grocerman does potatoes. But the comparison is hardly fair, since the grocerman exercises some discrimination in his wholesale purchases."

In visiting a number of the New York exhibitors I found that, while no general move for an advance in admission price is yet evident, many theaters here and there are shooting up prices. The average of advance is five cents.

Loew Advancing Prices

The Marcus Loew theaters—or at least most of them—will advance prices on or about September 1. No official announcement has yet been made but the raise is coming. The average advance will be five cents. While no official reason is given, the rising cost of features is directly bringing about the jump. Another—but much lesser—cause is the slight advance in vaudeville salaries. Theater employees are costing more, too.

No raise in picture house admission prices is to be noted as yet in the Washington Heights district. At the Classic Theater, 564 West 181st Street, no price advance is in sight. The Heights managers are standing pat. At the

Bunny Theater, 3589 Broadway, no price advance is anticipated.

In the Bronx, however, an advance is apparent. For instance, at the Concourse Theater, located at Fordham road and the Concourse, a raise was intimated to be "very possible." Here the manager, too, expressed a hope for the return of the program. The University Theater, at Jerome avenue and Fordham road, on the other hand, will hold to the present schedule for the present.

Downtown, at the Savoy Theater, on 34th street, just off Broadway, Manager James Gillen stated that no admission advance is yet in sight. Mr. Gillen believes, as does Mr. Langfeld, that program productions are sadly missed by house managers.

Another downtown manager, asking that his name be withheld, declared his intention of raising prices. "Up to the present," he said, "the exhibitor has been paying the big salaries of the Fairbankses, Pickfords and Chaplins. Now he's shifting part of the burden over to the film fan."

LEASES BIOGRAPH STUDIO Quarters Secured for Making of Petrova Pictures—Irving the Director

Petrova Picture Company, the organization that will produce and market Mme. Petrova's personally supervised pictures, announces that the distinguished Polish actress has leased from Lewis J. Selanick the Biograph studio, New York City, until arrangements have been completed for a permanent Petrova studio. The production of the first picture will begin Sept. 3.

Mme. Petrova has selected George Irving to direct her first picture. Mr. Irving was chosen because of his splendid work in the direction of "The Witching Hour" and "Jaffrey." Another example of his art will be seen in "Raffles," John Barrymore's recently finished picture.

Two unusually strong stories are now being prepared for production. One is a story written by Mme. Petrova, which furnishes a splendid vehicle for her talent; the other is a popular novel full of dramatic situations. These two stories will be the first and second Petrova pictures; both will be in seven reels. Decision will be made within a week as to which of these stories will be produced first.

Since the announcement to the trade of Mme. Petrova's intention to produce her own pictures, four of the biggest releasing companies have made advance offers for her productions. The policy of the company is to confine its efforts at present solely to making the picture, leaving the distribution for later settlement, but in view of the big offers now being received, on which advance payments of \$100,000 have been tendered, the company may decide that it is to its advantage to make an early decision.

MADGE KENNEDY'S SECOND "Nearly Married," Popular Farce, Will Be Goldwyn Production

Madge Kennedy's second Goldwyn production will be the stage success, "Nearly Married," by Edgar Selwyn, Goldwyn having purchased the farce comedy last week.



PEARL WHITE IN "THE FATAL RING."
Another Melodramatic Accomplishment of Pathe.

PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Organists Should Have Collections of Popular Songs, Music with Well-Contrasted Themes of Value in Interpreting Moods of Picture—New Programs Suggested

BY MONTIVILLE MORRIS HANSFORD

THE LIBRARY of all organists in motion picture theaters should contain collections of college songs, songs of patriotism, the so-called Home Songs, and several books of the ballad type, which contain such compositions as Tosti's "Goodbye"; Trotter's "In Old Madrid," and by all means a book of Stephen Foster's melodies. In such song collections will be found popular tunes that can be applied to every variety of picture mood. They will be found pleasing to the audience, because nearly every one knows them and they bring up old memories.

An editorial comment, in a recent issue of THE MIRROR called attention to a film that was lacking in many particulars, but luckily had a certain something to be found in the experience of nearly every one in the audience. Old familiar songs rake up such experiences when played for pictures and are doubly useful in making a film successful. This phase of playing has not been made so much of in the theaters, and I shall begin in future programs to suggest songs of the type mentioned above. These books are inexpensive and can be had from almost any music store.

Contrasting Themes of Value

Many pianists and organists will have noticed that some compositions furnish two or more definite, well-contrasted themes, both of which can be used for different scenes in different pictures. Such a piece, for instance, is "Hearts and Flowers," Tobani, suggested in "The Varmint." The first theme of this makes an ideal love-theme, while the contrasted part would do in a pinch for a scene of much excitement, depending to a great extent on the manner of playing. Another example is Shumann's celebrated "Traumerei," to which is usually tacked the well known "Romance" for a contrast. This characteristic will be found very often in the type of songs mentioned above, which makes them useful for moving picture playing. Love themes can be found in a very useful book called "Lyric Themes" which can be obtained at Ditson's or Schirmer's.

Use Improvisations Sparingly

This whole page could be devoted to the subject of improvising in the picture theater. The art is sometimes tried by very indifferent players, and the results are astonishing. I remember an organist, a block from Broadway, who used to try out his powers in this direction. From his efforts I concluded that he was an oboe player "doubling" in pipes. Improvising does not consist in an aimless wandering through the different tonalities, but it is a serious art and should be used accordingly. A prominent picture player recently said: "The ability to improvise is another very necessary element in the equipment of a motion picture organist."

Improvisations should be used very sparingly, however, as no matter how well they may be done at the outset, the same style soon becomes monotonous both to performer and listener. Improvising has been done so much, and particularly by people who are not qualified, that some theater managers have

forbidden the practice of it in their theaters. Improvising is invaluable however, when the moods of a subject change frequently, or when it is desired to fill in short scenes that occur between longer ones during which set numbers are played. The ability to improvise well is also a great help in playing pictures at sight.

"The Mysterious Miss Terry" Program

This picture needs the light and airy style of music, with very few exceptions. Open with "Serenade D'Amour," von Blon, played very softly. At cue "Hello! another house robbed last night!" change to Chopin "Waltz," op. 34, No. 2. At cue "I always use a flat-iron for a paper-weight" use "Spring Morn," Lacombe, and at cue "Just only enough money to publish my book," play "The Swan," Saint-Saens, going back with action into "Spring Morn." At cue "I know, that place is a cinch" use a "Hurry," and "Agitato" at fight. When True falls, a few moments silence, then the Chopin waltz again. At title "The next morning" play "The Swan," and change at title "W. F. Holland, representative of Big Business" to "Serenade D'Amour." At cue "I'm glad you're not a society girl" play "The Swan," and at cue "Let him go and kill Indians" play "Serenade Badiene," Gabriel-Marie, until cue "How can people be so rude?" then "Spring Morn" again. At title "Miss Terry takes a holiday" play "The Swan" until cue "The dress this girl wore" at which change to Chopin waltz very softly. At cue "We'll take you over to the Wentworth home" go into Chopin "Nocturne," op. 37, No. 1. At cue "They shan't take her to prison" play "The Swan" to the end.

Accompaniment for "Souls Adrift"

Open with a soft improvisation, going almost immediately into Schubert's "Moment Musical," op. 94, No. 3, playing very softly as Elma is shown. At cue "Even after all these bitter years" use "Souvenir," Drdla. At cue "Be-

hold! the King of Alcohol!" play "Agitato," changing at title "Dawn in the white wake of the morning star" to "Salut d'amour," Elgar. "Agitato" at title "Homeward the Blue Star," and when the shark appears change to Chopin "Nocturne," op. 37, No. 1. At title "On the wings of the morning came refreshing showers" use "L'Ingenue," Arditi, and changing to "Chant sans paroles," Tschaiikowsky, at title "Strangers in a strange land." At title "On the other side of the island" play Chopin "Nocturne"; "Agitato" as Elma shoots; follow action until cue "Sorry if you were frightened," then "Souvenir." At title "The mills of the gods" change to "Fifth Nocturne," Leybach, until cue "Do the only thing your father was afraid to do," then a few measures "Agitato" with action, going back to "Souvenir" again. As Micah measures the footprints use "Agitato" until he kills the pearl thief, the "Souvenir." At title "In the still watches of the dawn" "Agitato" until title "And when morning came," "Souvenir" to end.

Music for "The Varmint"

An ideal program for this picture could be made up from the Lawrenceville Song Book, containing the songs of that school and also many other popular college tunes. The average pianist will probably not have this particular song book in his library, and so a general program is suggested. Open with "College Songs March," Shepard, or any other march at hand; two will probably be needed, as the mood doesn't change for some time. At cue "Daddy, this is a boy's world, isn't it?" change to "Serenade," Pierne. At title "Al," watchdog of the "jigger" use the opening march again or, if the above mentioned college book is used, play the tune "Jigger" from that. At cue "My dear, long distance baseball" play "Fire Drill gallop," Hertel. At cue "Robber" begin "Agitato" for a moment, then "Hearts and Flowers," Tobani. At title "The pursuit of

knowledge" play "College Songs March."

At the fight play "Agitato" until cue "I chased Dink," then a few measures of "Hearts and Flowers," and "Agitato" again at the second fight. At cue "Well, he's game all right" use "Romance," Rubinstein, and at cue "The matter is that I'm wrong," then "Hearts and Flowers." At title "The Summer vacation over" use opening march again, and at cue "You! out for football!" play "Fire Drill." Use a "Hurry" from the Loose Leaf Album, Fischer, at cue "Hurrah for crime!" continuing until cue "I'll attend to your case in the morning," then play "Fire Drill" softly. At title "Celebrating the victory" use the "College Songs March," changing at next title "Next day a dark suspicion," to "Hearts and Flowers" until cue "Great Caesars' suspenders!" then "Fire Drill" softly. At cue "We'll get Beckstein to write you a pocket crib" play "Romance" and at title "Next afternoon as the great game nears its close" the "Fire Drill" again. At title "That night the Varmint sees a great light" use "Romance" until Stover enters the Roman's room. This may be continued or "Hearts and Flowers" can be used to close.

Questions and Answers

A. C. M. Suggest a book containing Irish tunes, jigs, etc. Also a book of piano solo national airs.

Get Harding's Jigs and Reels, published by Maurice Richmond Music Co., New York. Every well-known jig and reel is contained in this useful book. For the national airs, get either the book by Heinrich, published by Schirmer, or the large Sousa collection. This latter in some cases gives both words and music. The former is for piano solo.

R. O. S. Where can I get a march album?

Carl Fischer, Schirmer and John Church all publish march albums. Church issues a number of Sousa's marches in book form, and Carl Fischer has another one. These are splendid collections. There is also a collection in the Peters Edition, but they are rather old-fashioned and may be hard to get during the war. Stick to newer stuff for marches and popular dance movements.

What is your advice on playing comedies?

Comedies are not so easy to play as they appear to be; just as much care ought to be used in them as in the more serious pictures. The days of the trap-drummer being numbered, the old traditional ways of furnishing noise for the slap-stick style are gradually going out. Formerly there was much hardware brought into earshot when Ambrose began the evening's work. But it will be found just as effective to compromise on a good march, polka, gallop, or other tuneful piece that goes along at a rapid gait. Don't break the piano with this. Vary the degree of tone, playing softly most of the time, and don't play faster and faster, so that the audience will think you can't keep it up much longer; you will grow old soon enough.



"THE MYSTERIOUS MISS TERRY"—PARAMOUNT.
Showing Billie Burke in a Picture of Considerable Charm.

LITTLE JOURNEY TO EASTERN STUDIOS — WORLD FILM

Open-Air Studio Is an Important Factor in World Film New Jersey Plant—Mirror Staff Writer Makes Eighth Visit for Little Journey Series

By ALISON SMITH

THE World Film Company has shown an ingenious disregard of geography and climate by combining in their Fort Lee plant the advantages of both the Eastern and Western studios. In addition to its indoor stage, built along the prescribed lines of the Fort Lee studios, there is an outdoor stage of equal size modeled after a typical open air studio in Hollywood. The



WILLIAM A. BRADY,
Director General World Film.

executives of the company who planned this innovation, admit that they were surprised at the number of months through the year in which the outdoor stage could be used without regard for the proverbial rigor of the Eastern climate and believe that much of the hesitancy in adopting this system in the East arises from the bugbear of our snowbound Winters, which really interfere far less than might be imagined with the outdoor work of the moving pictures.

The studio is some distance from the beaten track of the Fort Lee car line and is reached by one of the bypaths that straggle through the thick groves of the Palisades. The first indication that you are approaching the studio is gained from glimpses of a miniature village on the lot whose brilliant Oriental coloring makes a bizarre note in the placid Palisade scenery. The studio itself appears in three sections, the concrete part that houses the administrative departments, the indoor studio arched with glass and the outdoor stage which stretches the entire length of the lot.

The Main Building

At the entrance to the main building is the office of Robert McIntyre, studio manager, who, in addition to a hundred and one other services, receives visitors in a spirit of genial hospitality which makes the studio tour doubly agreeable. From the business offices, which occupy the front of the building, he conducted us to the indoor studio, which spreads out under its arch of glass to the edge of the lot. It is equipped with every variety of fixed and adaptable lights and is cooled by two huge electric fans at each end of the building.

The stage is large enough to accommodate fifteen sets, but on this afternoon only three companies were working inside, since the other directors were making the most of the brilliant sunlight by taking their companies out on locations. June Elvidge, in the fetching disguise of a Breton peasant, was waiting with Carlyle Blackwell for the call of "lights!" on their set, which presented the interior of an European war office. In another corner, a luxurious boudoir awaited Kitty Gordon, while in the center of the stage, Julia Dean was beginning her first World picture, surrounded by all the grandeur of an elaborate screen ball-room.

A novel method of obtaining night effects in broad daylight has been evolved through an arrangement of compote boards, covered with black silk which frame the set to be snapped as an evening exterior. The scene is lighted by a heavy dome arc and creates the illusion of outer darkness perfectly. This device is constantly in demand by directors who need an extra night scene in a hurry and cannot wait for the actual shadows to fall.

The floor of the stage, which seems perfectly solid proves on examination to be made up of trap doors which may in a few moments be converted into descending stairways or into tanks filled with water for a swimming pool.

Glass Partitions Used

Glass partitions open from this inside studio to the outdoor stage, which has been built comparatively recently and is an experiment which has more than justified its existence. It is simply a solid platform, reaching almost to the grove that surrounds the lot. The stage is covered by a light framework on which is stretched the diffusing cloth, serving to cut the direct rays of the sun and spread them into an even and gentle glow.

In addition to the soft effect from above, an unusual radiance is obtained by the use of huge reflectors, which work on exactly the same principle that small boys use in flashing a mirror into the eyes of the person they are tormenting. These reflectors are covered with

aluminum leaf, which catch the sun's rays and throw an aureole over the head of the heroine, or give the illusion of sun shining through the windows. An unusually effective picture in which both of these devices have been used has just been completed by Kitty Gordon.

Behind the studio is the large storehouse which is a model of efficiency and order. There are separate compartments for each portion of the set so that one views whole rows of doors, casements, roofs and occasionally whole sets in one piece, all systematically arranged and numbered. Each of the pieces is made of solid wood and fitted together as permanently as in actual building, but they are also so constructed that a given section can be altered and used in several different sets without the repetition being detected. There is an additional advantage in having the storehouse on a direct line with the studio floor where the sets may be put together with the greatest speed and facility.

Efficiency in Carpenter Shop

Opening off the storeroom is the carpenter shop where the same system of efficiency prevails. The various pieces are turned out in a half-finished form in this room and are then raised by a special scenery lift to the paint shop where they are given the finishing touches and then lowered to the stage underneath. One of the most interesting features of the work-shop is a young Italian wood carver who turns out exceedingly effective work in wood and plaster. Because of the incessant demand for material from the seven directors of the company, the studio maintains a night as well as a day force of mechanics and carpenters, who are engaged solely in finishing up scenery.

On the floor above are delightfully furnished dressing rooms for the principals and two long lines of make-up rooms for the extra people. The remainder of this space is devoted to the property department which resembles a museum, since nearly all of the properties are of permanent value and kept in glass cases under lock and key.

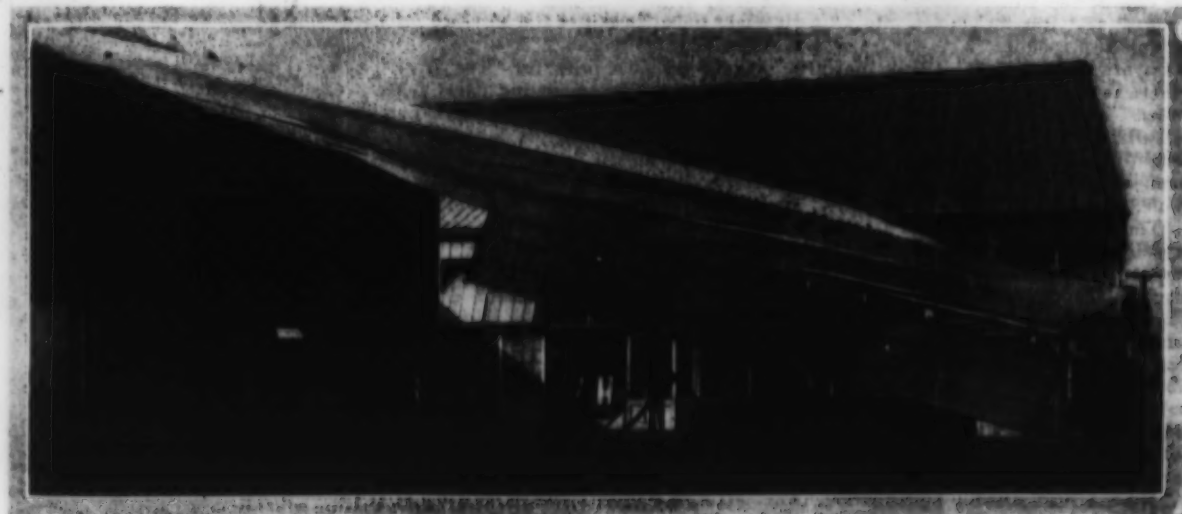
The technical department has its offices on a small balcony overlooking the stage. William Smart, the technical director, is at the head of a staff of men who are especially qualified to deal with the technical details of every variety of play. A new script is at once turned over to this department and a working sketch is made from the continuity before it reaches the hands of the director. A library is maintained for the use of this department and the members of the staff are in a position to lay their hands on all historical data necessary to the production of plays in every possible period.

Rooms for Directors

Each of the seven directors has his individual room in the administrative building with a large general room for conferences. Adjoining this is the directors' private projection room where the pictures are reviewed by the staff before being sent over to the New York office. The scenario department under the supervision of Thomas Miranda has a spacious room at the top of the building where a staff of readers and continuity writers is engaged in selecting and reconstructing scripts.

The large lot surrounding the building was covered by a Russian village, which will be the background for a new play dealing with the Revolution and directed by Arthur Ashley. The company has recently bought an additional tract of land adjoining the lot which will extend its limits materially and make room for more elaborate outside productions.

The World Film Company is securely united under the supervision of one man, William A. Brady, who with the title of Director General, personally superintends the constant output of five reel features. He engages the actors, selects the scripts, appoints the heads of the various departments and has been known to take up the work of a temperamental director who left in the midst of an important production. His spirit of co-ordination has been transfused through the entire plant and is chiefly responsible for the atmosphere of goodwill and efficiency that permeates the World studio.



WORLD-BRADY OUTDOOR STUDIO AT FORT LEE, N. J.

WAR POLICY OF ESSANAY IS PATRIOTIC

George K. Spoor Tells of Efforts to Provide Best of Light Entertainment—In Quest of Amusing Stories to Replace Sombre Photoplays—Humorists on List of Writers

By GEORGE K. SPOOR.
(President, Essanay Film Mfg. Co.)

The motion picture industry, both manufacturer and exhibitor, must, and I know it will, accept its full share of the burden in facing the present war crisis. It has had to give generously of its players, its business heads and its technicians to join the army at the front, as have other businesses.

It remains for those who are left to do what they can to alleviate the conditions under which the world is staggering. Outside of material aid, I know of nothing so much needed, nothing of so great importance, as to furnish the public with enlivening humor.

This will entail no sacrifice on the part either of manufacturer or exhibitor, as humor is greatly in demand at all times, but especially now that the nation is giving its sons to the battlefields of France. And what the public calls for is ever worth while.

Finding Genuine Humor

It will, however, entail no inconsiderable effort upon the part of the manufacturer, as genuine humor is, not easy to find and still harder to develop. But it is well worth the effort, both in the heartening of a depressed public and in supplying something for which there is so great a demand.

Not since the Civil War has there been such a dark cloud of depression settling over the nation. This cloud is bound to grow darker and more ominous as the war goes on, and we begin to hear of the tragedies among our own troops at the front. Not even success of our forces can dispel the gloom, and not until peace is in sight will there be any perceptible lightening of the darkness of the days.

It needs no seer to discern that humor, in both literature and photoplays, is what is most needed to alleviate the tragedies of life and instill a cheer that will help to lighten the burdens of the time. It is up to manufacturers and exhibitors alike to attune themselves to the needs of the public and to supply the want.

The heavy, the dismal, the tragic will be banished, or, at least, will become the exceptional. The public, in times of peace and prosperity, may like to witness tragic situations, to view the ele-



GEORGE K. SPOOR,
President Essanay Co.

mental in man, to watch the clash of intense emotion, the play of passion. But the war now is furnishing the tragedy. The public is so satiated with the grim and bitter facts that it revolts at the lesser imitations. What it wants from the front is facts, what it wants in motion pictures is recreation.

Reaction From Tragedy

Follows, consequently, the reaction to the things of lighter vein. This is absolutely essential, else the strain reaches the breaking point. Cheering photoplays are also needed for the men at the front. They must have something to laugh at to divert their minds from the gloom of the surroundings in which they are fighting the battles of the world.

Essanay already is striving along this line. It has aimed in the past few

months, and still is aiming, to produce not tragedies, but the light comedy pictures; plays that will not depress, but cheer. It has sought for the best humorists to write its plays and the best comedians to present them.

It is not aiming at slapstick, though this may have its place, but the homey, comedy drama pictures, which carry heart interest, fascinating plots and at the same time a vein of genuine humor; photoplays that present normal life—life sane and real, with all its little touches of humor of the incidents of the everyday world.

To do this it secured works of such humorists and cheerful fiction writers as George Ade, Henry Irving Dodge, Clarence Budington Kelland, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, Arthur Stringer, and many others. Many humorists undoubtedly will be developed, as always during such times, and Essanay is ever on the lookout for them.

Search for Material

And Essanay will continue to search for the fascinatingly humorous stories in the best magazines and the books of the day from which to make up its photoplays, not neglecting to encourage similar efforts in its own staff of writers.

Not the least of its efforts has been to develop its players in these lines, and to seek others from both the screen and stage. Among its present staff of leading players who have shown a decided bent in interpreting the light comedies are Bryant Washburn, Taylor Holmes, who made such a success in "His Majesty Bunker Bean"; little Mary McAlister and Jack Gardner, of musical-comedy fame.

That Essanay's policy of producing pictures of the light comedy type, pictures filled with humor and comic situations, has been proven correct is shown by the reception of such productions as the three Skinner plays, "Skinner's Dress Suit," "Skinner's Bubble," and "Skinner's Baby," "The Golden Idiot," "Efficiency Edgar's Courtship," "Filling His Own Shoes," "The Breaker," "Little Shoes," and many others of a similar type.

"SEVEN PEARLS" DATE TWO WEEKS LATER

Release of New Pathe Serial Postponed for Exhibitors' Benefit

"The Seven Pearls," Pathe's new serial, featuring Mollie King, Creighton Hale and Leon Bary, announced for release Sept. 2, has been postponed until Sept. 16. The delay in release was made at the request of many exhibitors throughout the United States who wished to find place on their program for this serial but were unable to do so if it was released as originally scheduled.

"I consider 'The Seven Pearls' as entertaining and as well produced as any of our best serials," said J. A. Berst, vice-president and general manager of Pathe. "Mollie King, who did such excellent work in 'Mystery of the Double Cross,' plays the leading role in this serial. Creighton Hale, who became popular with serial fans by his work as the Laughing Mask in 'The Iron Claw' is the leading man. Leon Bary, well known on the French and American stage as the leading man for Sarah Bernhardt, who made a success as the 'heavy' in 'The Shielding Shadow' and as the hero in 'Mystery of the Double Cross,' again enacts the role of the villain.

"The story by Charles W. Goddard, a well-known dramatist, who wrote 'The Perils of Pauline' and collaborated with Mr. Reeve in 'The Exploits of Elaine,' is one that will interest American audiences. It is romantic and thrilling, it has been well produced by the Astra Film Corporation under the personal supervision of Louis J. Gasnier and has the atmosphere that we put in our five-reel features, plus the snappy serial action.

"We have planned a national advertising campaign to make 'The Seven Pearls' known to the motion picture public and to aid the exhibitor who books our serial. Two papers in practically all the larger cities of the United States will carry large display advertising on this serial; the novelization will appear in many of them and the big Hearst newspapers, with their circulations that mount into the millions, will carry both the advertising and the novelization. In addition to this, we have made arrangements for one of the best publicity campaigns we have ever conducted."

REX BEACH WANTS BETTER TITLES

Goldwyn Author Believes Too Little Attention Is Paid to This Important Feature of a Picture

"I can't agree with the man who says the day of the titleless motion picture is here," said Rex Beach recently. "A multiple-reel picture without titles is like a brick house built without mortar—there is nothing to make it hang together. The scenes may be solid and well shaped, but there's got to be something to make them cohesive, to blend them into a wind and storm proof whole.

"The title-writing business in these days is gone at from the wrong end. Often the writer actually lacks knowledge of what the picture is about until it is thrown on the screen to be cut and titled. As it is run off he has the projecting machine stopped occasionally and dictates a title to a stenographer. It makes no difference whether a title belongs there or not; there are rules to be followed, and a staff title writer is not a man to break a rule.

"No man can possibly know as much about titling a motion picture as the man who wrote the story from which

the picture was made. He knows how the story ought to be held together, how it ought to be developed and carried to a conclusion.

"I did my own titles for 'The Barrier,' and am just completing those for 'The Auction Block,' which Goldwyn will distribute. I hope to be able to find time personally to write the scene titles for all my pictures in future."

Even now Mr. Beach is at work on the preliminary details of the next picture, the title of which will soon be announced.

"The most capable of film editors err," continued Mr. Beach, "by missing the spirit of a picture and turning out titles of a tone—a literary tone—in discord to the tone of the story. Some are serious when they ought to be humorous and funny when they ought to be serious. Others are even ungrammatical.

"Poor scene titles can kill the best of pictures. There aren't going to be any poor ones in the Rex Beach productions."



AMERICAN COMPANY'S "CHARITY CASTLE."
Domestic Comedy-Drama of Popular Qualities.

RETREATING GERMANS MAGNET AT STRAND British Official War Pictures Prove to Be Strong Attraction

"The Retreat of the Germans at the Battle of Arras," Pathe's new Official British War Pictures, playing at the Strand Theater, New York, during the hottest month of the year, is breaking the house record established in May by "The Tanks at the Battle of the Ancre," and is doing the same thing at Orchestra Hall, Chicago.

One of the biggest advertising campaigns in New York's picture history was launched in behalf of the Strand Theater's presentation of "The Retreat of the Germans" as the big feature.

This \$12,000 newspaper and billboard campaign was devoted almost entirely to the war films. Harold Edel, managing director of the Strand, when asked what kind of business he was doing pointing to a matinee line in the lobby and a half block up and down Broadway on either side of the ticket window, said: "That's the way it is in the day time and you ought to see it at night! We played 'The Tanks' to capacity in May. It was a record breaker then. On 'The Retreat of the Germans' we beat 'The Tanks' opening by \$600, and we are turning away hundreds at every show in the heat of August."

No more convincing indication of the importance of this picture could be had than the prominence given it in the editorial columns of the metropolitan newspapers, all of which remarked upon the attention-compelling power of the title, at this psychological moment, and upon the way in which the pictures live up to the title.

FLORENCE LABADIE IS SEPTEMBER FEATURE Pearl White and Comedy Also Among Pathe's for Week of Sept. 9

Florence LaBadie in "War and the Woman," Pearl White in a strong serial episode, and a Harold Lloyd one-reel comedy are features of Pathe's program for the week of Sept. 9.

Pearl White stars in the tenth episode of "The Fatal Ring" serial, entitled "The Perilous Plunge." This is probably the best episode yet of a serial that is breaking all records. It is said that a large number of Pathe offices have already beaten their average on "The Iron Claw." This chapter contains the biggest thrill of all, the plunge of an automobile from the deck of a ferryboat into the Hudson River with seven passengers.

Harold Lloyd is the star in "Over the Fence," the one-reel comedy produced by Rolin under the direction of Hal Roach. This is not a Lonesome Luke comedy. It shows Harold Lloyd, creator of the Lonesome Luke character, in an entirely new characterization.

"Over the Fence" is a baseball burlesque, in which Harold Lloyd is a studious young man. He comes to bat in the nick of time and saves the game. The first part shows him as the enterprising proprietor of a tailoring establishment of the "We-press-'em-while-you-wait" variety. He tires of pushing the needle, goes to the ball game, and then things happen thick and fast.

The "Know America" Combition scenic release is entitled "Colorado's Scenic Wonders"; then there are an International cartoon and a split reel.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

ALBERT E. SMITH

Albert E. Smith, president of Greater Vitagraph, saw, more than twenty years ago, the wonders of motion pictures. He was one of the first men in the United States to realize the commercial possibilities of projected pictures, and the story of photo-plays has been closely connected with the life of Mr. Smith for the last two decades. He has been identified with nearly every forward step that the picture industry has made. He is and always has been the guiding spirit of Vitagraph.

Mr. Smith is that rare individual—a showman who shrinks from publicity. A genial, happy nature, he always has gone on the theory that the public had no interest in the business heads of the industry; that the fans, so-called, are interested only in the attractive women and talented men who act for the screen. He has been the little father of the studio, the man to whom all in trouble gravitated; and the fact that he is beloved by all the actors, actresses and studio workers in general is a token of the efficiency of his diplomacy and the charm of his personality.

It is only recently that Mr. Smith has consented to appear in the publicity of Vitagraph, and he does so reluctantly; but with the realization that his company must be represented by a spokesman in its messages to the trade.

When the first motion-picture machine came out—the little, old kinesiograph into which you peeped for a penny—Mr. Smith and J. Stuart Blackton secured a machine and began to give shows with it. This may really be called the birth of the



motion picture industry in America, because Smith's inventive mind and mechanical genius came into play at once. He began to improve on the machine, and before long a great entertainment and industry had been born.

Mr. Smith is the inventor of many parts of motion picture machines, among them being the claw, the shutter and the setting device, which keeps the picture in the frame. He also was the deviser of stop-motion photography, and the first person to produce magic pictures in this part of the world.

In 1900, Mr. Smith, with the late William T. ("Pop") Rock and Mr. Blackton, formed the Vitagraph Company, and then the actual motion picture era set in. The first studio and laboratory of Smith and Blackton had been on a roof-top at 140 Nassau Street, New York, but with the organization of the large corporation they went into the business on a big scale. It was Mr. Smith, the expert cameraman and laboratory worker of the combination, who laid out the company's studio in Brooklyn. As motion pictures grew, Vitagraph's studio spread, and to-day, in addition to the large plant in Flatbush, covering many acres of ground, the company also owns studios in Bayside, L. I.; Hollywood, Cal., and Paris, France.

With all his multiple interests, Mr. Smith has never lost his kindly attitude toward those with whom he comes in contact, and, though he is an unusually quiet person in his manner, his visitors always leave him with the feeling that they have met a friend.

TOUR OF ORIENT

Pictures to Be Shown in Important Cities in Far East

S. H. Friedlander, the well known theatrical manager, who for many years controlled the legitimate situation on the Pacific Coast, and for the past two years has been devoting his attention to the motion picture industry in the Orient, has formed a company for an extensive tour to handle big feature films only. Every important city in Japan, China, India and the Philippines will be visited, and current events will be taken by an expert camera man who will accompany the party, as well as a first-class director and interpreters. The company will be one of the best ever organized for such a tour.

USING BIOGRAPH STUDIO

Thomas H. Ince has taken over the former Biograph studios in Los Angeles for the production of photoplays, which he is soon to release through Arctcraft and Paramount. In celebration of the event Mr. Ince and William S. Hart, the new Arctcraft star, donned overalls and, with a saw, hammer and nails, began the carpenter work on the first set.

"THE SPY" SHOWN

"The Spy," William Fox's timely and thrilling melodrama of the German secret service, began a two weeks' engagement at the Globe Theater, Aug. 27. The picture, which is based on a story by George Bronson Howard, and Dustin Farnum is the star.

ITALIAN WAR FILM SURPRISES TRADE Drawing Power of Pictures Far Surpasses All Expectations

With film men generally sceptical as to the drawing power of war films, the official war pictures of the Italian Government, "The Italian Battlefront," in less than a month's time have surprised the trade.

Not only have the pictures played to capacity business wherever presented, but at the Forty-fourth Street Theater, New York, the gross has exceeded that of all but a few legitimate attractions on Broadway.

This business has been maintained so consistently at every performance that William Moore Patch, president and managing director of the Fort Pitt Theater Corporation, under whose direction the American tour of the films has been placed, was negotiating last week for another theater in New York in which to extend the run.

The pictures have been received with equally substantial support in Pittsburgh and Buffalo. They are now playing at the Tremont Theater, Boston, to capacity, and at the Auditorium, Chicago, seating 4,000.

Also it may be noted that these runs have been in no way forced. The advertising has not been extensive, nor have there been any unusual methods employed in the way of exploitation. The results have been due strictly to the intrinsic entertainment of the films and word-of-mouth advertising.

The pictures depend upon heroism, rather than horrorism for their appeal. The magnificent natural scenery of the Alps, in which most of the footage was filmed, provides them with an additional interest. With these two attributes, Mr. Patch, in assembling the picture, has so blended suspense with thrills, and drama, with the romance and lighter side of the war, that there is gained an effect, which, in swiftness of action, and absorption of incident, is dramatic and intense.

IN FIFTH PICTURE

Ann Murdock Making "My Wife" at the Glendale Studios

At Glendale, L. I., the home of the Empire All-Star Corporation, Ann Murdock is now busily working on her fifth picture "My Wife," written by Michael Morton and directed by Dell Henderson, who has also directed three others of the plays that will shortly be shown to the public with Miss Murdock in the stellar role.

"Outcast," the first of the Empire pictures that the Mutual Film Corporation will release Sept. 10, is a dramatic and strongly appealing story.

On the stage it enjoyed one of the longest runs of any play of recent years, and made the name of its author, Hubert Henry Davies—now "somewhere in France"—famous.

"The Imposter," by Michael Morton and Leonard Merrick, is another capital picture subject, whereas "The Richest Girl," by Michael Morton and Paul Gavault, and "The Beautiful Adventure," by the distinguished French authors, Robert de Fiers, G. A. de Cailavert and Etienne Ray, are of the same high order of excellence, both in plot and execution.

Albert Capellani directed "The Richest Girl," and that in itself is equivalent to saying that the interpretation, both as regards scenery, costumes and action, will be noteworthy.

New Angles for the Exhibitor

A. E. A. APPEALS TO MICHIGAN EXHIBITORS State Expected to Go Over in a Body at Sept. 4 Meeting

A meeting of the Michigan exhibitors will be held at the Hotel Statler, Detroit, Sept. 4, to discuss their following the example of the Detroit exhibitors by joining the American Exhibitors' Association in a body. A letter from S. A. Moran, of Detroit, concerning this move, follows in part:

"I have called a meeting of the Michigan exhibitors to be held in Detroit, Sept. 4, at the Hotel Statler. I expect to be able to get out a good attendance and swing the whole bunch over to the American Exhibitors' Association. The Detroit organization has gone over solidly and I think the State organization will do likewise. At that time we expect to get a lot of checks to be sent to the treasurer. I am glad to see the organization is making rapid progress. I believe we are on the right track and that we shall have no trouble in getting the very best and most progressive exhibitors in the U. S. From the way the 'Ochs' gang' is squealing something must be hurting them. Really I feel sorry for the bunch. Still they have nobody to blame but themselves. I am,

"Sincerely yours,
" (Signed) S. A. MORAN."

OFFERING A REWARD Canadian Manager Adopts Original Method for Attracting Public

Leo Crume, manager of the Princess Theater, Bault Ste. Marie, Canada, adopted some originality in his advertising for "The Girl and the Game," Mutual serial, starring Helen Holmes.

He used space three inches by two columns to carry out the idea, and this is the way he did it:

\$250 REWARD

LOST—A brindle dachshund, five feet long and seven inches high. Intelligent and affectionate disposition and fondness for children and soup bones.

\$250 REWARD

will be paid to any one returning him to the undersigned. In addition, too, under will be given one reserved course ticket to "THE GIRL AND THE GAME" for every foot of dog returned. He shrinks from water, so catch him before it rains or he'll shrink a couple of tickets on you. His distinguishing mark is that two back teeth are missing. Let him bite you and examine the marks. No questions asked. I will be up all night waiting.

Leo Crume,
PRINCESS THEATER.

Mr. Crume's originality and the use of liberal space paid handsomely at the ticket window.

GAIN EXCLUSIVE EXHIBITOR

One of the most exclusive exhibitors in the country was added to the Paramount and Arctcraft list as a result of the visit of Pauline Frederick and her company to Lake George, where the scenes for her newest Paramount picture, "The Hungry Heart," were taken recently. Miss Frederick was accorded the use of the big estate of R. C. Peabody, adjoining that of his brother George Foster Peabody, prominent Wall Street banker. The Peabodys are leading spirits of the exclusive Country Club at Lake George, and during the summer have exhibited motion pictures at the club with social lights of the club in the casts. The club members began to long for the real thing about the time Miss Frederick appeared on the scene and it didn't take much more than a suggestion by William J. Scully, assistant director for Miss Frederick, to persuade Mr. Peabody to arrange for the private exhibition of the Paramount and Arctcraft pictures at the club.

SOLID BOOKINGS

Pathé's five-reel Official British War Picture, "The Tanks at the Battle of the Ancre," has just made a big hit in Portland, and the Portland success enabled Manager Kofeldt to book this picture solid for every one of the thirty days during which he had use of the print from Seattle, owing to the limited number available.

In fact, bookings are so close that after the showing at the Opera House, Camas, Washington, it will be necessary for Manager Kofeldt to take the reels personally to the Baker Theater at Newberg because there are no express trains that would reach the exhibitor at matinee time.

SOUTHERN EXHIBITORS PRAISE "BABY MINE" Special Showing of Goldwyn Picture Brings Enthusiastic Comments from Audience of Showmen

Emphatic approval of the type and quality of Goldwyn productions is voiced by leading exhibitors in the South, who last week attended a trade showing of "Baby Mine," Margaret Mayo's comedy, starring Madge Kennedy, at the Goldwyn offices in Atlanta. This showing was held under the direction of Arthur Lucas, Goldwyn's Southern manager. Some of the expressions from leading exhibitors follow:

W. H. C. Dudley, proprietor of the Dudley Opera House at Americus, Ga., said after seeing "Baby Mine": "I was greatly pleased with this production, the first I have seen of Goldwyn's. I have large faith in Goldwyn. That faith is backed up by my contract for its pictures."

Jake Wells, head of the Wells syndicate of theaters, was brief but enthusiastic: "Baby Mine" is a huge success," he said.

R. W. Carsuall, of the Grand Theater, Columbus, Ga., was gratified to find, he said, that the Goldwyn advertising had not exaggerated the worth of the product: "'Baby Mine' convinces me," said Mr. Carsuall, "that Goldwyn has kept its promises and has even exceeded them. I booked Goldwyn because I believed what I read and what I was told."

"The best comedy-drama I have ever witnessed," was the enthusiastic pronouncement of John Evans. And Mr. Evans's verdict carried weight, for he has seen a great many as general manager of the Strand-Vaudeville-Histo theaters in Atlanta.

Madge Kennedy is unusually pleasing and is certainly a coming star of the 'movies,' in the opinion of W. C. Mudd, of the Mudd and Colley Amusement Company, Birmingham, Ala.

FRANCHISE RIGHTS FOR SOUTH SOLD Art Dramas Close Deal with the E. and H. Film Distributing Company

Arthur F. Beck, general manager of Art Dramas, has disposed of franchise rights for practically the entire South. The States covered by the contract are North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi, and Tennessee.

The company which purchased the franchise was organized by Atlanta capital. It is known as the E. & H. Film Distributing Company, and has central offices in Atlanta. Other offices in all parts of the large territory are being formed as fast as possible.

E. H. Harden is the president of the E. & H., and P. A. Engler will be general manager. Both men are known throughout the Southern territory as veteran film men who

are experienced in catering to the exhibitor's work and who have been successful in the exploitation of big features.

The final contracts were signed last week, and immediately one of the largest consignments of film ever sent from New York at one time to the South was shipped to Atlanta, in order that releasing might be begun immediately. The first picture was released on Aug. 27.

Negotiations with the Atlanta company have been pending for several weeks, but no announcement was made until all the details have been agreed upon and the complete story could be given out as conclusive.

FOR CLEVELAND SHOWING

Cleveland Exhibitor Will Back Goldwyn Product with Liberal Advertising

Joseph Grossman, lessee and manager of the Standard Theater, Cleveland, has signed a contract for Goldwyn Pictures in Ohio's largest city. He inaugurates the Goldwyn first-run service in Cleveland on Sept. 6, with Mae Marsh in "Polly of the Circus," and is beginning an extensive promotion campaign.

Mr. Grossman is one of the ablest exhibitors of pictures in the West, and his showmanship has proved successful, largely because of his understanding of the vital importance of daily newspapers in motion picture advertising and promotion. Over a period of years he has been one of the largest users of space in the four newspapers of Cleveland—the Plaindealer, Leader, Press, and News.

HALF PAGE ADS

Calgary Exhibitor Making Liberal Expenditure to Reach the Public

The scale on which exhibitors who have signed Goldwyn contracts are advertising the product in the United States and Canada is causing considerable comment in the trade.

In Calgary, Alberta, Can., for example, H. B. Wright, manager of the Regent Theater, and one of the foremost exhibitors in the Dominion, is carrying half-page advertisements in every newspaper in Calgary, and spending several thousand dollars in a period of three weeks merely to tell the Calgary public of the Goldwyn stars and productions. Mr. Wright has contracted for all Goldwyn productions for a period of one year.

FOUR FIRST RUNS

The record for feature showing in Portland was broken recently by Pathe's branch office under the management of W. W. Kofeldt when they had four first-run features in four different houses at the same time, namely, "The Candy Girl," with Gladys Hulette at the People's; "The Iron Heart," with Edwin Arden at the Star; "Les Miserables," with Henry Krause at the Majestic, and "Captain Kiddo," with Baby Marie Osborne at the Hippodrome.

In addition to these features during the same week there were the Pathe News at the Majestic, the Combitions Scenes at the Majestic, scenic at the New Liberty, cartoon at the Hippodrome, "Neglected Wife" with Ruth Roland at the Pantages, cartoon at the Star, and "Lonesome Lake—Messenger" at the People's.

EFFECTIVE ADVERTISING

Manager E. C. Bostick set a new record for the Merrill Theater, in Milwaukee, on his week's run of "Skinner's Baby," the third of Essanay's Skinner pictures, in which Bryant Washburn is being featured.

Three days before he opened his week's run of "Skinner's Baby," he mailed out and distributed fancy postal cards typical of announcements of a birth. They read: "Mr. and Mrs. William Manning Skinner wish to announce the arrival of 'William Manning Skinner, Jr.,' at the Merrill Theater."

Manager Bostick followed this up by decorating the exterior of his theater with elaborate baby designs, as well as the star's name in electric, then rigged his big lobby up as a typical nursery. In the center of the place he stationed a baby carriage with a big doll.

AIDS TO ADVERTISING

For its new four-reel subjects, including the Falcon Features and the O. Henry de luxe subjects, General Film has adopted the 11x14 size of pictures for the lobby display frames as favoring the artistic treatment. There will be a title card and six photographic reproductions of scenes in each set of this display material.

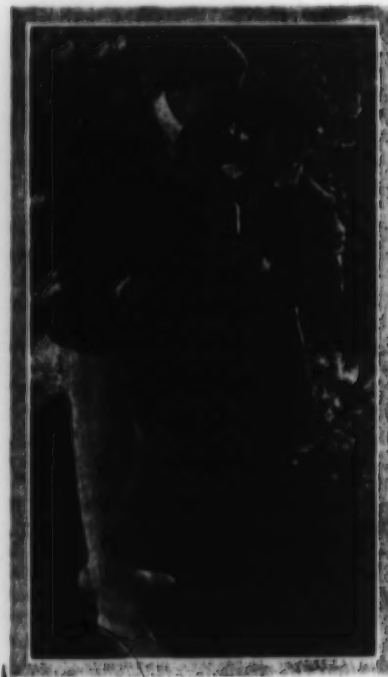
While continuing the special advance slides for each O. Henry release, General Film is also providing another stock slide. The novelty about this slide is in utilizing a greatly admired crayon bust of O. Henry, drawn by E. A. Bushnell. It is used by courtesy of Doubleday, Page & Co.

NOVEL DISPLAY

A new type of display has been evolved by Jesse J. Goldberg, the exploitation manager of "The Lust of the Ages." It is simple in design and will bring to the public a close-up view of films such as they have always been anxious to see. It is a sign containing a bold representation of the war chest as exhibited in the German episode of the film. It has exceptional attraction value, and placed before a light illumines itself to show actual film scenes from the drama. The passerby looking up finds himself gazing on actual film, clipped from the most exciting moments of the story.

PAID ADMISSION RECORD

"Three Pals," a Mutual release starring Kolb and Dill, broke all attendance records of the Iris Theater of Pacific Grove, Cal., according to a letter from C. B. Clark, manager of the playhouse. Mr. Clark, in addressing the Mutual Company, commended the picture in the highest terms.



SCENE FROM "COME THROUGH"
Handled by Jewel Productions.

TAX SCHEDULE NOT DEFINITELY FIXED H. B. Varner Goes to Washington to Look After Exhibitors' Interests

Henry B. Varner, of North Carolina, who represented exhibitors' interests in Washington on the ten per cent tax and other questions, has been appointed chairman of the Legislative Committee of the American Exhibitors' Association.

The association is to be congratulated upon securing Mr. Varner in this capacity. He is an exhibitor and proprietor of several of the best newspapers in the South. He is personally acquainted with many of the officials at Washington, and is peculiarly fitted for these duties.

Mr. Varner left New York for Washington last week, where he will represent exhibitors until the tax question is finally settled.

While in the city, Mr. Varner was in conference with John D. Williams, of the First National Exhibitors' Circuit, and Charles C. Pettijohn, general manager of the Exhibitors' Association.

It is known that the tax situation in Washington is not as yet "out of the fire." Mr. Varner refused to confer with anybody on this subject excepting those who represented exhibitors only. No details of the conference were given out.

IN SMALL TOWNS Communities of Less Than 800 Support Big Productions

A striking commentary on the hold which motion pictures have on the people of the country is provided by the distributing department of Vitagraph. Out of a batch of contracts which were received at the home office of the company last week, six were from towns of less than eight hundred population.

The Bell Theater of Wesley, Ia., a town with 466 residents, booked "The Battle Cry of Peace" for two days, and the same subject was booked by the Electric Theater of Orley, S. D., for one day. Orley has a population of only 176 people. The Idle Hour Theater in Eden Valley, Minn., a town of 740 people, also booked this feature for two days.

In Peever, S. D., which has 259 inhabitants, "God's Country and the Woman," a special Blue Ribbon feature released a few months ago by Vitagraph, was booked for the Bailey Opera House for a day, and in Buxton, N. D., which boasts 400 residents, the same feature was booked for a day's run at the Buxton Opera House.

"The Fall of a Nation" had a two-day run in the Grand Opera House of Chetek, Wis., which has only 700 population.

The Open Market



...State Rights...

STATE RIGHTS MEN COMBINE UNDER DISTRIBUTORS INC.

Dealers in Features on Territorial Basis to Buy Outright Negatives of Production for U. S. and Canada

At a meeting held the latter part of last week, Sol L. Lesser and his associates completed the plans for an organization of motion picture men dealing in feature films on a territorial basis, to be known as State Rights Distributors, Inc., chartered in New York with a capital of \$50,000. The purpose of the organization is to buy outright negatives of feature productions for distribution through the United States and Canada, and, if the occasion warrants, throughout the entire world.

The organization is a co-operative one, composed of a number of representative concerns, each to cover a given territory, only one concern to a territory. Each representative will be assessed on a pro rata basis for the purchase of pictures, and all the business transacted through this organization will be on a strictly cash basis. At present the entire continent of North America is represented with the exception of the Colorado and Minnesota territories, both of which are being actively contested for among the several applicants for this district, and it will be only a matter of a few days when they will be designated. Simultaneous with this announcement the location of the New York headquarters will be given out.

Mr. Lesser, the organizer and sponsor of the organization, has been elected president of the organization; Louis Hess, of New York, vice-president; and Louis B. Mayer, of Boston, treasurer. Leon D. Netter is the temporary manager and secretary. The organization is now ready to market films through the forty offices of its members, and already it has under consideration the purchase of five negatives. All manufacturers are now invited to submit productions to Mr. Netter.

The directors of the new body are: Sol L. Lesser, Louis Haas, Henry L. Dollman, S. A. Lynch, J. J. Allen, C. D. Struble and Louis B. Mayer, while the purchasing committee will consist of Nathan Hirsh, Louis B. Mayer, Daniel M. Vandewalker, S. A. Lynch, Leon D. Netter, Sydney B. Lust and J. J. Allen. Five out of seven votes are necessary for taking over a film by these men, who are subject to call whenever a production comes up for consideration.

The following concerns comprise the present membership:

Civilization Pioneer Film Company, with offices in New York and Buffalo, represent the Greater New York and New York State territory; American Feature Film Company, Boston, New England States; Masterpiece Film Attractions, Cleveland, Ohio and Kentucky; Daniel M. Vandewalker and Henry L. Dollman, Indianapolis and Chicago, Illinois and Indiana; Sydney B. Lust, Washington, D. C., Delaware, Maryland, Virginia and District of Columbia; Master Photoplays Company, Newark, State of New Jersey; W. S. Butterfield, Battle Creek, Michigan; S. A. Lynch Enterprises, Inc., eleven Southern States; Yale Photoplay Company, Kansas City, Missouri, Kansas, Iowa and Nebraska; De Luxe Feature Film Company, Seattle, Washington, Oregon, Idaho and Montana; All Star Features Distributors, Inc., San Francisco and Los Angeles, California, Nevada and Arizona; Monarch Feature Film Company, Toronto, Montreal, Winnipeg, St. John, Calgary and Vancouver, Canada and Alaska; Peerless Feature Film Company, Philadelphia, Eastern Pennsylvania, and Supreme Photoplay Productions, Pittsburgh, Western Pennsylvania and West Virginia.

"REDEMPTION" SELLING Rights to Evelyn Nesbitt Thaw Picture Are Being Disposed of Rapidly

"Redemption," with Evelyn Nesbitt and her son, Russell Thaw, broke all records for attendance at Loew's Yonge Street Theater, Toronto, last week. This is one of the largest and finest theaters in Canada, with both a theater and roof garden.

"Redemption" has also been engaged for an indefinite run at the Brighton Beach Music Hall, New York's Summer resort. It is playing to capacity at Gordon's Theater, Rochester, where it was held over for an additional week because of big business.

Territory for the picture has been selling rapidly lately. The De Luxe Feature Film Company has bought the rights for Washington, Oregon, Idaho, and Montana. The Exhibitor's Film Exchange has bought Maryland, Delaware and Virginia. Jones, Linnick and Schaffer of Chicago, who bought the rights for the state of Illinois, found the bookings so satisfactory that they bought the State of Indiana, and are negotiating for further Middle West territory.

The Masterpiece Film Company, through Leon Netter, has purchased the rights for the state of Ohio. Other territory is selling rapidly.

BERNSTEIN SEEKING BUYERS

Isadore Bernstein, of the Bernstein Film Productions, has arrived in New York for the purpose of disposing of two features, "Humility" and "Loyalty," which he has but recently completed. His agents, Shepard and Van Loan, are now negotiating with several interests for the sale of these features.

PERSONAL WORK

Joseph Schnitzer, who manages the Central Film Service Company, of Indianapolis, Ind., believes in modern methods. He is covering the entire State personally in the interest of the Billy West comedies, and he is doing it thoroughly.

CONSIDERING OFFER FROM DISTRIBUTOR Ogden Pictures Corporation Undecided About Method of Handling Pictures

At a meeting of the executives of the Ogden Pictures Corporation, held at its New York office, the question of the future policy of distribution of that concern was taken up. Although the first release of the Lillian Walker productions, "The Lust of the Ages" is being advertised for disposition on the state rights basis, a releasing concern is negotiating to take over this first production as well as the entire series for the next twelve months, but the acceptance of the proposition is being delayed in order to give state rights buyers an opportunity to secure the entire series.

Lester Park, general manager of the Ogden Pictures Corporation, gave publicity to the statement that the company finds itself in somewhat of a peculiar position with respect to its future releases. "We are thorough believers in the state right method of exploiting an individual star of the drawing power of Miss Walker, and, particularly, when the production, in which she is to appear, is in every instance to be written especially for her. Naturally we desire the widest medium of distribution and one that is consistent with Miss Walker's drawing power; hence, the proposition we have received from a certain distributing company, the name of which we are withholding for obvious reasons, appeals to us, but the answer to that is that we have all of the well-known reasons for sticking to the state rights field. However, we will definitely determine our policy for the next twelve months before the first of September.

While we are not delaying in our producing end, we are proceeding slowly in the matter of definitely committing ourselves to our method of release."

turers do not really understand foreign market conditions. They look at a map, and gage the financial possibilities of a territory by its size, and not by population, and thus fancy that France, Italy, and the Balkans is a \$20,000 proposition on a \$3,000 picture. It is this mistaken attitude that is holding up the progress of American pictures abroad.

Madame Schuepbach is on the point of closing several large deals, and has already purchased a number of subjects. She has visited the various film centres of the world in the interest of her company, and finds that at the present moment the best material is in the American market. She is of the opinion, however, that after the war, the European manufacturers will again come into their own."

READY TO RELEASE Lion Comedies Soon to Be Distributed to Exhibitors

The A. Kay Company has added the Lion comedies to the long list of short subjects it is releasing through state rights. Negotiations are now under way for the disposing of territory with several state rights buyers, and within a short time the initial release of Lion comedies, entitled "Nathan Buys Into the Movies," will be released to exhibitors.

Masterpictures, who are making the Lion one-reel slapstick comedies, report that progress at their studio is going along smoothly and that the next two pictures will be ready shortly after the present release. They are called "The Fatal Resemblance," and "Flashed Finance."

Also, the A. Kay Company is to distribute, via state rights, the Filmcraft Corporation's product, known as the Walt Mason Stories, which are one reel in length. At present "The Dipper," "True Love and Fake Money," "Hash," and "Bunked and Paid For," are ready.

CONTROL SIDNEY THEATERS

The Australasian Films, Ltd., has just completed a large deal. This company has absorbed the Waddington Chain of Theaters in Sidney, which gives it control of ten theaters out of thirteen in that city. Thus practically every theater is now showing a high class of American pictures.

WITH HOFFMAN EXCHANGE

Sidney Samson, who was assistant manager of the Mecca Exchange, with the Universal Film Manufacturing Company for many years, has accepted the post of assistant manager with Hy. Gainsberg, manager of the Hoffman-Foursquare Exchange. Offices are at 729 Seventh Avenue.

HILLER AND WILK HANDLING "ALMA" Ruth MacTammany Plays Heroine in Six-Reel Photoplay

Conspicuous among several big feature pictures that Hiller and Wilk, film brokers, have arranged to handle for the early Autumn is Alma, Where Do You Live, the six-reel film version of the famous play of the same title.

Ruth MacTammany, the well known comic opera favorite, who appears as Alma in the screen edition, is said to be ideal in the role of the vivacious heroine, whose feminine fascinations lured so many masculine gallants to her web.

Hal Clarendon is said to have achieved a vivid and engrossing drama from the original text, making a picture according to general critical report, quite big enough to place as an independent attraction.

Supporting Miss MacTammany in the screen interpretation are George Larkin, Jack Newton, John Webb Dillon, Frank McNish, Mattie Keene, Marian Kenmaire, Walter Mack, George Gaston, Joseph Phillips and other well known screen favorites.

It is stated that Marcus Loew is considering the picture for Labor Day week at the Loew houses. Following the result of these negotiations, one way or the other, Hiller and Wilk will decide upon their plan of campaigning the disposal of the rights for the country.

ONE A MONTH

Klots and Steiner, who are selling "Whither Thou Goest" on State rights, are now arranging to release one subject a month on the same plan.

Mr. Klots, president of the concern, is negotiating with two well known directors to produce for his company. Klots states that he was encouraged to market on State rights from the demand he has for "Whither Thou Goest," which is proof that there is a market for clean wholesome productions, if produced by a capable director and cast to fit the story.

The members of the "Daybreak" company were the guests of Jane Cowl, one of the co-authors of the play, at the Goldwyn Studios on Aug. 21 to see a private exhibition of "The Spreading Dawn," the first picture to be completed by Miss Cowl.

WRONG ESTIMATE OF EUROPEAN MARKET Representative of French Concern Declares American Producers Do Not Understand Foreign Conditions

Madame A. Charles Schuepbach, one of the partners of the Mundusfilm Company of Paris, is studying the American market in the interest of her firm. She has selected J. Frank Brockliss, Inc., to be the representatives of her firm, and is transacting all her business through them. In a recent interview at their offices at 729 Seventh Avenue, New York city, Sidney Garrett, president of Brockliss, Inc., gave a brief outline of Madame Schuepbach's opinion on

the future of American pictures in foreign markets:

Madame Schuepbach feels that American pictures are steadily gaining popularity in all corners of the globe. There is a breadth of view and a lavishness of detail in their production, that is lacking in the majority of those made abroad, and hence foreign audiences are coming to demand more and more of this type of work. Unfortunately, the American manufac-



BEATRIZ MICHELENA IN "THE DEAD LINE."
State Rights Feature Soon Ready for the Market.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Lust of the Ages," Ogden Corp.; "Tides of Fate," World; "The Seven Pearls," Pathe; "The Mysterious Miss Terry," Paramount; "The Divorcees," Paramount

"THE LUST OF THE AGES"

Seven-Part Drama Written by Aaron Hoffman. Featuring Lillian Walker. Produced by Ogden Pictures Corporation Under the Direction of Harry Ravier.

The Players.—Lillian Walker, Jack Mower, Mrs. Nellie Parker Spaulding, W. J. Everett, Frances Hansen, and Betty Mack.

POINTS OF INTEREST

An excellent interpretation, both for beauty and direction, of an absorbingly interesting story which is a mixture of fancy and reality.

At the beginning "The Lust of the Ages" starts out to prove that money is the root of all evil, and has been for all time, and when the last of its seven reels has been run, you realize that it has never swerved from its premise. It proves this old lesson conclusively, but in an entirely new and absorbing way. Principal credit for this should be given to Aaron Hoffman, the author, and Harry Ravier, the director. Together they have evolved an entertainment that contains a message, aided, of course, by a competent company of players, headed by Lillian Walker.

They leave no denying of the fact that the lust for gold and the ceaseless worship of the God of Mammon has existed since the time money was first used in barter, and that this lust from age to age has left a path of destruction behind it.

The story gets into its stride with the engagement of a young girl to a man who, like her father, has the lust for money and its power. The lesson she had at first learned from the unhappy home life of her parents in consequence of her father's neglect of her mother in his ceaseless attention to business, prompts her to break her engagement when she finds out the man is of the same type. She gives him a book she has written, and on completing reading it he is so impressed with the truths it contains that he gives proof by changing his worship for money into something else, and he is accepted again as a man. The things contained in the book that reformed him are really stories within a story, as from the time the man starts the book what he is reading is pictured on the screen.

One is a love story set in the time when the world was very young. Everything is progressing happily in the Valley of Contentment until the dwellers there are driven to despair by the entry into the world of the first avaricious men, who swoop down upon them and confiscate all properties. The book further proceeds to record the mad craving for wealth at a later period, when in the Hall of Mammon people followed the Money God. Then it jumps to a period about forty years ago when a European war lord determines to lay the foundation of a war of conquest, to be forced upon the world at such time when the war chest is filled with gold. The last chapter of the book reveals the present time, when this war lord's successor engages upon a war to monopolize the world's wealth and possessions.

Visualizing the book and interweaving its incidents into the main story with so much smoothness has added to the general worth of the direction and the scenario. The action moves at an even tempo throughout and the interest is not permitted to lag for a moment. The settings furnish picturesque backgrounds for the various stories. In fact the scenic detail and beauty is one of the outstanding points in the picture. The titling is especially attractive.

Miss Walker, who is called upon to play four widely divergent roles as the heroine of the main story and the tales read by the young man, displays her customary ability and charm, not forgetting the well-known dimples. Her support, consisting of Jack Mower, Mrs. Nellie Parker Spaulding, W. J. Everett, Frances Hansen and Betty Mack, fulfill thoroughly what is demanded of them.

Exhibitors managing any class of theater may rest assured that "The Lust of the Ages" will meet with instantaneous success.

"LITTLE MISS OPTIMIST"

Five-Part Drama by Gardner Hunting. Featuring Vivian Martin. Produced by Famous Players, Under the Direction of Robert Thornby. Released by Paramount.

The Players.—Vivian Martin, Tom Moore, Charles West, Ernest Joy, Charles Gerard, Helen Bray.

POINTS OF INTEREST

A cheerful little play written around the winsome personality of Vivian Martin. The picturesque atmosphere in an Episcopal chapel.

In "Little Miss Optimism," Vivian Martin appears as a sort of screen Pollyanna and centers deeds of kindness through a play which gives her every opportunity to do good in evil. The role of a ragged little news-girl is something of a departure

from Miss Martin's usual type of heroine, and she plays it with all the wistful *gaucherie* that belongs to the part. Through the aid of a good-luck dime, she foils the villain, frees her brother from an unjust charge and wins the love of a church organist as a reward for her unfailing ability to smile when everything goes dead wrong. To give weight to the plot there is an exciting murder mystery, which is realistically staged and logically worked out. Much of the action takes place in a picturesque Episcopal chapel and the scene in which the little street walk crawls from underneath the pulpit and confronts the villain in the midst of a service provides a startling and amusing climax.

The cast includes Tom Moore, Charles West and Ernest Joy, who are excellent support for the little heroine, and the minor roles are smoothly and intelligently acted. Skillful direction has brought out the high lights in the cheerful philosophy of the play and given a charming picture of romance in a country parish.

The appearance of Vivian Martin in a "glad" play perfectly adapted to her type will undoubtedly add to her popularity and prove a drawing card for exhibitors.

A. G. S.

"THE SEVEN PEARLS"

First Two Episodes, Entitled "The Sultan's Necklace," in Three Parts, and "The Bow String," in Two Parts, of the New Pathe Serial in Fifteen Episodes, Written by Charles W. Goddard, Featuring Molly King and Creighton Hale. Produced by Astra.

The Players.—Molly King, Creighton Hale, Henry Geiss and John J. Dunn.

POINTS OF INTEREST

The beauty and ability of Molly King, the popularity and ability of Creighton Hale, and the ever popular chase after some valuable object by several groups of people.

The pearls, seven of them, as the title of the new Pathe serial helpfully informs us, are all together at the beginning of the story in one large and valuable necklace in the possession of the sultan of some motion picture country; but it does not take long after the plot is under way for them to become separated. From then on it is the pleasure of the followers of the serial to trace the career of each individual gem.

Harry Drake, an American visiting in



FIRST EPISODE OF "THE SEVEN PEARLS." Pathe Serial Starring Creighton Hale and Molly King.

"TIDES OF FATE"

Five-Part Drama Adapted from the Story by Kate Jordan. Produced by William A. Brady. Released by World.

The Players.—Alexandra Carlisle, Frank Holland, William A. Sheer, Charles Graham, Jane Kent, Walter Ryder.

POINTS OF INTEREST

The story of a persecuted heroine whose thrilling adventures end in happiness. Exciting scenes on the coast, in the Philippines and in a counterfeiter's den.

"Tides of Fate" carry a much abused heroine through a series of desperate adventures to a haven where she lives peacefully ever after. It is a frankly melodramatic film, which makes up in thrills what it lacks in plausibility and which involves a number of hairbreadth escapes staged under the most exciting conditions. The symbolism in the title is very effectively brought out by the suggestion of the sea which runs through the entire play, giving a number of very beautiful scenes of the rising and retreating tides.

The plot follows the adventures of a young girl who is unjustly sentenced for her husband's crime. After her escape from prison she meets a young officer who has suffered also unjustly from a charge of cowardice in the army and the two blighted beings struggle through their misfortunes together until the death of the villain turns their adversity to bliss.

Alexandra Carlisle plays the part of the persecuted heroine with sympathetic sincerity and Frank Holland made a satisfactory hero, although handicapped by the injudicious use of close-ups. Additional local color is added to the play through several scenes involving a fight with the Moros in the Philippines.

This is fairly good melodrama of the old school and as such will be appreciated by the type of audience that enjoys a drama of persecuted innocence.

A. G. S.

"THE MYSTERIOUS MISS TERRY"

Five-Part Drama, Featuring Billie Burke. Produced by Famous Players. Released by Paramount.

The Players.—Billie Burke, Thomas Meighan, Walter Heira, Gerald O. Smith, George A. Wright, Jessie Hearn.

POINTS OF INTEREST

The piquant personality of Billie Burke in a sparkling and original comedy. The amusing complications in the plot which is admirably directed and acted.

It would be difficult to imagine anyone but Billie Burke getting romance out of a hardware store in exactly the way that she does it as the demure heroine of "The Mysterious Miss Terry." She throws a glamor over the prosaic art of shop-keeping until the tiaware department seems as romantic as a rose-bower. The plot helps her along by its delightfully absurd complications, which were never intended to be taken seriously, but are reeled off in a series of amusing dilemmas which end in everyone living happily ever after. These complexities of the plot are directed so smoothly that they never become too involved and the interest is never allowed to flag, although the big scene of the play is over in the second reel.

The Mysterious Miss Terry first appears as a clerk in a hardware store soon after the village is excited over robberies in the home of a young heiress. Circumstantial evidence begins to point to the mysterious though charming Miss Terry, who has meanwhile fallen in love with a young author engaged in writing a book on the "Idle Rich" and who hates plutocrats with a holy fervor. Her efforts to conceal the fact that she is the real heiress force her into one difficulty after another until she is finally arrested for the theft of her own property and the exposed ends in mutual forgiveness and a better understanding of the idle rich.

The play is excellently acted by an able comedy support. Except for a very realistic scene on a Fifth Avenue bus, the settings do not call for comment.

Billie Burke's name may be featured to its full advantage in advertising this picture, as it presents her in a characteristic comedy, which does entire justice to her piquant daintiness.

A. G. S.

"THE DIVORCEES"

Five-Part Comedy Drama Featuring Mary Anderson and Alfred Vothburgh. Produced by Vitaphone Under the Direction of William Wolbert and Released by V.L.S.E., Aug. 27.

The Players.—Mary Anderson, Alfred Vothburgh, Pliny Goodfriend and Jean Hathaway.

POINTS OF INTEREST

The horseanship of the leading characters, especially a thrilling rescue of Miss Anderson on a runaway horse.

The story of "The Divorcees" can be classed in the light comedy division, but toward the climax it jumps the fence into the field of melodramas. This occurs in the situation where the girl and the man, practicing double deception, are pursued by a sheriff and his posse, who mistake the man for a stage robber. The events that lead up to this are amusing but not quite strong enough to thoroughly sustain the interest of the spectator for so many reels.

A young woman traveling through Reno, the city of easy freedom, breathes so much of the atmosphere that it gets under her skin and she decides to start divorce proceedings against a non-existent husband. It seems that the principal pastime of one of the clergymen of the city is playing at cowboy. When both of them are out riding one day they accidentally meet, and are immediately attracted by each other. Circumstances make the girl think the parson is the hold-up man and he thinks she is encumbered with a husband so angry at her that he is ready to shoot her for wishing a divorce. When the sheriff shows up in pursuit of the real robber and chases them by mistake, each is sure that the pursuer is after the other. Then follows the climax which untangles all the existing complications and starts the couple off on a happy married life.

The director and scenario writer have done their best to fill in the spots where the plot lacks vigor with interesting incidents, and they have succeeded admirably. There are, however, some incidents that display the mechanics of padding. The natural settings that have been chosen for the backgrounds for the scenes and the typical Western vistas with bands of horsemen in the distance are extremely attractive. The frequent display of perfect horseanship by the players adds a large amount of pep and interest to the picture.

"The Divorcees" will prove popular where the audiences like plenty of reckless Western riding.

F. T.

Raymond Hitchcock's country estate at Great Neck, Long Island, was the scene of a military review recently, when the actor turned out in the Home Guard, of which he is a major, in honor of Mabel Normand, Goldwyn comedienne, who is soon to begin work in her first Goldwyn production, "Joan of Flatbush."

"THE LADY OF THE PHOTOGRAPH"

Five-Part Comedy Drama, Featuring Shirley Mason. Produced by Edison and Released by K.E.S.R.
The Players—Shirley Mason, Raymond McKee, Royal Byron, William Calhoun, Jane Harvey, Dudley Hill and Gerald Fring.

POINTS OF INTEREST

The prettiness and wholly pleasing personality of Shirley Mason, who also displays her usual talent in acting.

"The Lady of the Photograph" is a comedy-drama that comes very nearly being farce, inasmuch as the central male character is so broadly drawn and the plot so very obvious that it seems to be intentional burlesque. The role of Ferdie Latimer is a "Bah Jove" characterization to an extreme, and the young gentleman who plays it, Raymond McKee, never for a minute allows the audience to forget the silly and qualities of the bemused Englishman.

The story revolves around the career of Ferdie after his father has died and left him penniless, bestowing the family title and money on a brother. He comes to America with the hope of making an easy fortune, but he finds the task considerably harder than he expected, and in desperation he agrees to attempt the social and love affair promotion of a young man of the nouveau riche, but in a disguise. It happens that the girl the rich bouncer wishes to marry had captivated Ferdie some time before and a mild affair between them had resulted. When the young man was denounced as an imposter, it develops that his family's solicitors had been looking for him for a long time to inform him that his brother had been killed in the war and that he had succeeded to the title and the estate. Everybody lives happily ever after.

The action necessarily moves rather slowly as there is hardly enough story material for five reels, but this does not mean that the interest of the spectator is liable to become lax, as where the plot tends to drag the attention is retained, either by Mr. McKee's humorous characterization or by Shirley Mason. There is enough pleasure in watching her to hold the interest of any audience. Her facial beauty and her captivating mannerisms will make any picture enjoyable.

No fault can be found with the direction and the scenario is well written, even taking into consideration several unexplained jumps in time and action. Besides Miss Mason and Mr. McKee, the cast includes Royal Byron, William Calhoun, Jane Harvey, Dudley Hill and Gerald Fring, all of whom are thoroughly adequate.

"The Lady of the Photograph" will please audiences in the average theater. It may not be original, but it is the kind of picture that has always been liked.

F. T.

"THE RUSSIAN REVOLUTION"

Five Parts. Released in This Country Under the Direction of the Skobelev Committee.

Here is something for posterity as well as for those living to-day. Undeniably succeeding generations, when Russia has steadied itself into an even-running and powerful republic, will find these pictures of the genesis of her self-government more interesting than the present age will, which is saying a great deal. A print of them should and probably will be sealed in some archive for use in the dim future, that the people then may see what the heroes of to-day suffered during the first formidable outcry of the Russian soul after its ages of obscurity and oppression.

Faultfinders have murmured rather unconvincingly that these pictures lack action. True, if by action, men dying in the streets, bombing buildings or carving each other to pieces is meant. But what more



RASPUTIN OFFERS A SEPARATE PEACE
Scene in Brenon's "The Fall of the Romanoffs."

action could be wished for than views of the making of a nation? So much is happening in our own country and in the other nations of the world that we are a little inclined to be slightly biased unless horrors are forced upon us.

The opening reels of the Russian Revolution pictures show the activities of the troops at the various fronts, and a glimpse of the acts of desecration committed by the Germans in the Pochayev Monastery. This last, while gruesome to an extreme, is vitally important to be shown just at this time as it gives a graphic picture of what an actual invasion means to the country invaded. The latter half of Part III is taken up with intimate views of the former Czar and the royal family, the first and probably the last time they have appeared in one group in motion pictures.

From the beginning of the fourth reel to the end of the pictures incidents in Petrograd immediately after the uprising are shown. In one scene, impressive indeed, the occasion when the entire population of the city turned out to pay homage to the heroes who fell in the Revolution is projected. Such a mass of people has seldom, if ever, been photographed. The spectator is then taken to the Fortress of St. Peter and St. Paul, the dungeons of which were long used as a prison for political offenders who were not banished to Siberia. It now houses some of the autocrats. The last scenes are the gala jubilee session of the State Duma on April 27, and the proletariat of Petrograd celebrating the first day of May. The session of the newly organized Duma was made the occasion for a big demonstration.

The interior of the hall, crowded with representatives and guests and the scenes outside in the street where various factions of the populace paraded past the State Duma with banners demanding all sorts of social reforms are shown. May 1 was made the occasion of another memorable celebration. Giant mass meetings were held at the graves of the victims of the Revolution on Mars Field, at which votes of confidence in the provisional government were passed and speeches were made in favor of reforms in the laws of governing, universal education, voting power and other movements necessary for a people coming into their own. All the important men of the moment are photographed at close hand.

Exhibitors have, in these pictures, an opportunity to take their patrons to Petrograd at the most vital moment in Russia's life. It should not be overlooked. The Hiale Theater, where the pictures were shown all last week, added special performances to the usual time, one in the morning and one at midnight. The incidental music by Tschalkowsky and Rachmaninoff intensified the Slavic atmosphere.

F. T.

"THE LITTLE SAMARITAN"

Five-Part Drama by Clarence J. Harris. Featuring Marian Swayne. Produced by Erbograpb Under the Direction of Joseph Levering. Released by Art Drama.

The Players—Marian Swayne, Carl Gerard, Lucille Dorrington, Sam Robinson, Bernard Niemeyer and Charles MacDonald.

POINTS OF INTEREST

A pious little drama depicting a romance in a country church. The rustic setting in and around the village parish. Charming work of Marian Swayne as the unselfish little heroine.

"The Little Samaritan" exposes the pettiness and hypocrisy in a country parish and presents, in pleasing contrast, the figure of a noble young girl who is all sincerity and helpfulness. Around this basic idea is constructed a story which combines a delightful romantic appeal with touches of rustic humor.

The plot follows the adventures of Lindy, a little orphan whose unfortunate position in the village is made more difficult by the attitude of the gossip who taunt her with her humble origin. The one bright feature in her life is the friendship of

the young minister, who defends her from the evil tongues of the parish. When she nobly assumes the responsibility of a theft to shield another, it is the minister who exposes the real thief and exonerates Lindy from all guilt in a stirring sermon. Later he admits that his interest is personal as well as professional and the play ends in a pretty scene of romantic bliss.

While the action of the piece is somewhat retarded by a number of unnecessary "dream" scenes, it nevertheless tells a simple and delightful story of rural life which will be acceptable to the average audience.

R. M. H.

"CRAFTERS"

Five-Part Drama by James W. Adams. Featuring Jack Devereaux. Produced by Triangle, under the Direction of Arthur Rosson. Released Aug. 26. Supervised by Allan Ewan.

The Players—Jack Devereaux, Frank Currier, Anna Lehr, Irene Leonard, George Siegmann, Robert Crimmins.

POINTS OF INTEREST

A crook story with a surprise twist at the end. Jack Devereaux in the role of an amateur detective.

"Crafters" begins seriously enough with the adventures of a young heir to millions who is trapped by an adventure and threatened with blackmail under an apparent violation of the Mann Act. In the height of the suspense the scheme proves to be a hoax on the part of an elderly uncle, who has warned his reckless nephew that he is in danger of being blackmailed and hires a band of crooks to frame up the pretended graft and teach the boy a lesson. While Uncle is settling up his accounts with the gang, however, the crooks turn the game into grim earnest and hold him up for a large check and the situation is saved only by the timely arrival of the young nephew, who laughs last after all.

The love interest is furnished by a romance between the young heir and the girl who had been hired to trap him into a compromising situation. Anna Lehr plays the part with the right degree of reluctant seductiveness and Jack Devereaux turns the tables on his uncle with his usual vim and dash. The first part of the plot is presented so convincingly that the revelation of the frame-up comes as a distinct anti-climax and, before the audience has accustomed itself to the new situation, the complications shift again with somewhat bewildering suddenness. An audience that enjoys "surprises" may not be disturbed by the fact that these are gained at the cost of continuity, but really there is little to be said in favor of so mediocre a photoplay.

Exhibitors should make the most of the unusual twist in the plot and advertise the picture as a crook play that is "different." They will run the chance of audiences being disappointed.

A. G. S.

"THE CHARMER"

Five-Part Drama by J. Grubb Alexander. Featuring Ella Hall. Produced by Bluebird, under the Direction of Jack Conroy. Released Aug. 27.

The Players—Ella Hall, Belle Bennett, Martha Mattox, James McCandless, George Webb, Frank McQuarrie.

POINTS OF INTEREST

A girl and boy romance presented in a series of rural scenes. Ella Hall as a war orphan.

If it were not for the fact that the heroine is a recent war orphan, "The Charmer" might very well have been adapted from an old-fashioned Sunday school book, with its pious illustrations of the little girl who charms away every one's sorrows by her childish prattle about the hereafter. Since these angel children are never happy unless they are reconciling somebody or other, our little heroine tries her charms on a quarrelsome uncle and aunt with such success that the discontented wife stops a divorce proceeding and

falls into her husband's arms at almost the very appearance of her saintly niece in court.

There is practically nothing else to the plot and the remaining reels are devoted to a series of rural scenes which suggest an advertisement in a "back-to-the-farm" campaign. We have the old swimming pool, the barefoot boy smoking his first cigarette, the country judge who goes fishing and other loved scenes, which our infancy knew and which have been capitalized by truly rural drama from the first homestead play. These scenes of country life are artistically done and are the best feature in the play, but they are hardly absorbing enough to cover five reels and the lapses in the plot soon grow tiresome.

Ella Hall does her best with the role of Ambrosia, the child charmer, but is handicapped by the lack of humor and the inane situations. The acting, on the whole, is excellent and worthy of a better medium.

There may be a type of audience that would enjoy all this sweetness long drawn out, but alas for the film fan who strolls into the theater under the impression that "The Charmer" belongs to the Theda Bara variety with a thrill in every scene.

A. G. S.

"THE FIGHTING TRAIL"

Melodramatic Serial in Fifteen Episodes. Two Parts Each. Produced by Vitagraph Under the Direction of William Duncan.

The Players—William Duncan, Carol Holloway, George Holt, Joe Ryan, Walter Rogers, and Fred Burns.

POINTS OF INTEREST

This serial has no one outstanding feature. It is good all the way through and so evenly balanced that it would be difficult to select any one point as better than another.

The group of episodes of the new Vitagraph serial, "The Fighting Trail," picked indiscriminately but showing the first, are enough to indicate that the complete production will prove to be one of the best continuous releases thus far placed on the market. It has all the ear marks of a sure money maker for an exhibitor, as it will surely influence those who see the first episode to follow it to the end. And it leaves nothing to be desired in the to-be-continued-next-week type of picture—thrills in every episode, a connected story that is reasonable and each chapter ends with sustained suspense.

When it is stated that there are thrills in every episode, using the plural, it is no exaggeration by any means. They are numerous in each release and are the kind that make you grip your seat. What makes them cause a higher degree of excitement is the fact that they are not faked, nor are they done with the aid of trick scenery. In fact, the scenery used is one of the valuable assets of the film. Instead of built sets and studio properties the producers have staged the whole thing within a section of the West that could not have been better chosen to convey vastness or beauty, and it is from real precipices and mountains that the fearless players dangle on ropes, fall down or climb up, to the accompaniment of real danger should a mistake occur.

The basic plot contains enough possibilities to be material for the fifteen episodes. The story, which was written by Cyrus Townsend Brady and J. Stuart Blackton, concerns the attempt to wrest the possession of a mine from its rightful owners by a band of criminals, headed by and in the employ of a German secret agent, whose belligerent desire for the mine lies in the fact that it is the source of a mineral that is invaluable in the manufacture of a newly invented high explosive. Each episode consists of some new plot to do away with the owners of the mine, who are giving its product to the United States and the thrills are mostly miraculous escapes from the traps laid by the conspirators.

William Duncan, besides playing the leading role, is the director of the film. He has furnished himself and Carol Holloway, who is the leading woman, enough dangerous stunts to place them in almost continuous jeopardy. And he has not neglected to spread the risks among the other players. The action, transferred to the screen from a well written scenario, moves evenly and there is something that retains the interest of the spectator every instant, whether it be the thrilling incidents, the beautiful scenery, the story itself, or the numerous evidences of originality in the hazardous exploits.

Be the first to book this serial in your community and you will be the envy of the other exhibitors, as it will prove a continuous drawing card in any house.

F. T.

CONCERNING "THE MANXMAN"

The theory that man's place in the home is as definite and important as woman's, receives substantial backing in Fred Groves' interpretation of Pete, the hero of "The Manxman," which is being shown at the Criterion Theater. As the loyal, devoted, big-hearted Pete, Mr. Groves not only portrays a physically powerful man, whose moral and bodily courage exceeds the average, but also shows him as the tender, if awkward, foster-father of a six months' old baby, who has been deserted by its mother. Since the actor is now fighting on the Belgian frontier, he cannot be personally interviewed as to how he acquired this knowledge, but Elizabeth Risdon, who plays the part of Kate in "The Manxman," volunteered the information that Mr. Groves learned his domestic arts from a Manx mother, and that he was as apt a pupil as any woman could possibly be.



Campbell Studios.
LILLIAN WALKER.
In "Lust of the Ages."

THE WEEK IN THE COAST STUDIOS

Mary Miles Minter Busy at American Plant—"Cleopatra," with Theda Bara, Completed

By MABEL CONDON.

Los Angeles, Cal. (Special).—Henry McNaughton has things running along in splendid order now at Universal City.

There is activity, but much quiet, about the Mack Sennett studio. The cause of this undoubtedly is the fact that the small number of companies Mr. Sennett has at work are lost in the big plant, which formerly housed from twelve to eighteen companies regularly.

At the American Film Studio at Santa Barbara, Lloyd Ingraham is in the middle of a Mary Miles Minter production. William Russell this week begins a comedy-drama written and directed by Edward Blomman. It is of Western type and the Russell company will have four weeks of strenuous work before it is completed.

Under Brother's Direction

George Walsh had not completed his picture under Otis Turner's direction before he was put to work under the direction of his brother, H. A. Walsh, in a new comedy-drama at the Fox studio.

Thomas Ricketts for the past week has been using the Los Angeles downtown streets for the locations of his Mary MacLaren MacDonald company.

Gladys Brockwell began work last week under the direction of Bert Bracken, at the Fox studio.

Director-General J. Gordon Edwards completed the Theda Bara super-picture, "Cleopatra," on Aug. 13.

"By Super-Strategy" is the multiple-reel film in production at the Mena Film Company plant under Howard Gay's direction.

Margaret Loomis, leading woman opposite Benson Haysakawa at the Lasky plant, was the guest of honor at a tea given in the afternoon of Aug. 18 for Miss Loomis and several naval officers.

Sidney Reynolds is a name that stands for popularity in the Los Angeles film colony. Though Mr. Reynolds has been a member of this colony for only three months, his likable personality as evidenced to those of the Fox company and others whom he has met has placed him on the popularity list of public favor. He was head of the Fox scenario department in the East, and in the West is assistant manager of the Fox studios.

Sam H. Conly, associated with the Moving Picture World, has attained honors as a free-lance scenario writer during the past year. One of his most recent scripts is now under production at Universal City. "Too Much Women" is the title of the story, which is a two-reel comedy featuring a Japanese valet. Lee Moran plays the role of the Japanese.

Rebuilding Egypt

Egypt has been transferred to Hollywood, and on the Mena Company's three-acre lot may be seen the tents of Sarah and Abraham, the palace of the Pharaohs, and a variety of men and women wearing the flowing garments made familiar to us by Biblical pictures, standing about in their leisure moments eating figs from the fruit-laden trees which are nature's contribution to the scenes in the Egyptian period of "By Super-Strategy," now being made at the Mena studio.

Captain Walter Long, Lloyd Whitlock, and Tom Forman are but a few names of the Hollywood studio folk who are now stationed at Fort McArthur awaiting further marching orders.

George Heban is completing arrangements for the making of Heban productions in Los Angeles.

Bessie Love has gone to the country for a week of rest.

Thurston Hall, who came out to California with the Theda Bara company to play Antony in "Cleopatra," having finished that engagement, has been engaged by Thomas

H. Ince to play opposite Dorothy Dalton in the latter's newest picture.

Bill Hart's pony, "Frits," slipped down a steep mountainside one afternoon last week and is all bruised as a result. Consequently Mr. Hart moves about completely surrounded by an atmosphere of worry.

Miss Yvonne Chappell, known for her classic dancing, was the principal figure in one of the big scenes made in the Egyptian set at the Mena Film plant one day during the past week. Miss Yvonne originated a "Lotus Dance" for this occasion and three hundred feet of this dance was filmed.

His First Vacation

Fred Kley, the busy production business manager of the Lasky plant, is enjoying his first vacation since beginning his affiliation with the Lasky Company, which was at the time this company made its first picture.

Mary H. O'Connor, now domiciled as assistant to Frank Woods in the Lasky scenario department, being now perfectly at home at this film plant, is one of its most depended upon and most dependable people.

Stiles Dickenson completed the portrait of Julian Eltinge last week, and after finishing several, as he calls it, "odds and ends of pictures," will leave for the East to begin "doing" the portraits of the Eastern Paramount stars.

"Mother" Lule Warrenton is again a member of Universal City's acting force.

The "Taran of the Apes" company has gone to Morgan City for several weeks' work under the direction of Scott Sidney. The National Film Corporation, which has William Parsons at its head, is producing the "Taran of the Apes" story.

Mae Murray is well into her new picture, which is called "The Princess Virtue." Robert Leonard is the director.

Colonel Jasper Ewing Brady, head of the Universal City scenario department, has lived up to a commendable rule, namely, to have a criticism of a story ready for the author's inspection within three days after said story has been submitted. Thus quick action is secured by script writers.

Amy Jerome, who will be remembered for her work in recent Fox pictures, is the very beautiful Sarah in the Mena Film Company's multiple-reel feature, "By Super-Strategy."

The completed picture will comprise work on more than fifty elaborate sets, in addition to a number of location trips, all chosen for their likeness to historic parts which figure in Egyptian, Roman, French and modern history. It is these four periods that figure in the story of "By Super-Strategy."

Additional Episodes

William Duncan has received instructions from the Eastern Vitaphone office to make an additional ten episodes to the "Fighting Trail" serial. The serial was originally to be but fifteen episodes, and the last of its footage was shipped to New York a week ago. Mr. Duncan, Carol Holloway, Joe Ryan, and George Holt will be featured in the forthcoming ten episodes.

Director William Wolbert is busy on "The Red Prince," production, which features Alfred Whitman and Mary Anderson.

David Smith is the third Vitaphone director busy at this company's Hollywood plant. Mr. Smith is directing several O. Henry stories, the fourth of which is now being completed.

IN CONFERENCE WITH COMMERCE CHAMBER

National Association Invited to Send Delegates to Atlantic City Convention

The National Association of the Motion Picture Industry has received an invitation to send delegates to a special meeting of the Chamber of Commerce of the United States, to be held at Atlantic City, N. J., Sept. 18 to 21. The call for this meeting is issued by President H. G. Rhetts, who sets forth in a statement accompanying the invitation the reasons for holding the meeting at this time and the subjects which are to be considered.

In view of the prominent part which the motion picture industry has already taken in connection with the war activities, the film men will be in a position to relate their progress during the past three months at this meeting, which is to be made the occasion for the business men of the nation to gather in a convention to consider their part and share in the war, with a view to the formation of generally approved lines of procedure. Consequently, this is more than a special meeting and has been designated as "The War Convention of American Business."

The National Association will be entitled to several delegates at the meeting to be held at Atlantic City, and the invitation will be presented for consideration at the forthcoming meeting of the Board of Directors.

BROADWAY THEATER ATTRACTION

"The Man Without a Country," Edward Everett Hale's appeal to patriotism, is the basis of a multiple-reel photoplay produced by the Thanhouser Film Corporation, which Jewel Productions, Inc., will present at the Broadway Theater, beginning Sept. 9, featuring Florence LaBadie and H. E. Herbert.

The present-day version is the work of Lloyd Lonergan, after the story written by Mr. Hale in the Summer of 1863, and designed, in the words of the author, "as a contribution, however humble, toward the formation of just and true national sentiment and love of the nation."

IN YOSEMITE PARK

For the first time in the history of any of the National Parks, the United States Department of the Interior permitted a motion picture company to erect a set within the confines of Federal Reserves, last week, when the Geraldine Farrar-Artcraft players were granted this courtesy at the Yosemite National Park, Cal. Through the courtesy of Secretary of the Interior Franklin Lane, Cecil B. De Mille, director of Miss Farrar's new photo production, "The Woman God Forgot," built an immense set in addition to taking scenes at the foot of the famous Yosemite Falls.

Edwin Carewe, one of Metro's directors, has left in his motor car for Montreal, and the Canadian lakes, by way of the International Highway. He will take a much-needed vacation before returning to direct Francis X. Bushman and Beverly Bayne in their next Metro feature. Prior to leaving Mr. Carewe superintended the cutting and assembling of his latest picture, "Their Compact," also a Bushman-Bayne production.

DRAMATIC WAR STORY PLEADING TOLERANCE

"Shame" Is Soon to Be Offered to State Rights Buyers—Produced by John W. Noble

John W. Noble's first production for the state rights market, entitled "Shame," has been cut and edited and will be introduced by a regular trade showing at an early date. Zene Keefe, who will be featured in the picture with Miles Welch as her leading man, plays the part of a beautiful young girl, who is the innocent victim of circumstances brought about by war conditions. The story opens with a prologue which takes place during the drafting of the country's young manhood for war, and is said to have a most striking and unusual climax.

The title applies to the drama in a double sense and suggests the bigness and the importance of the subject, which deals with

the attitude of the world in general, and society in particular, toward the innocent victims of war conditions and the children who share the fate of their unfortunate mothers.

By means of a dramatic story, Mr. Noble, whose service as an officer in the United States Army has given him a deep understanding of his subject, brings home to his audience the criminal folly of those uncharitable members of society who fail to appreciate the effects of the strain of war upon those in close touch with it, and do not realize the extent of the hero worship inspired by the soldiers in the hearts of those for whom they fight.

FIGHT PICTURES BURNED

Fire destroyed the three-story frame buildings occupied by the Deck Film Company and the Edgewater Tailoring Company in Edgewater, N. J., Aug. 28. Among a large quantity of films destroyed were the original pictures of the Willard-Johnson fight in Havana. The total loss is placed at \$19,000.

CENSOR BOARD NAMED

Mrs. E. B. Colwell is to be retained as secretary to the Board of Motion Picture Censors at Portland, Ore. The new board will comprise J. Fred Larson, Mrs. H. L. Vorse, Charles W. Melghan, W. P. Keady, Millie E. Trumbull, E. W. Pieroni, Mrs. Henry W. Metzger, Rev. Oswald W. Taylor, and Mrs. G. J. Frankel. These appointments were announced last week by Mayor Baker.

MAY CHANGE POLICY

According to a report from Philadelphia, C. C. Wanamaker has resigned from the business management of the Garrick Theater, and will be succeeded by Frank Nirdlinger, brother of E. F. Nixon. This lends additional color to the report published some time ago that during the forthcoming season the Garrick would cease to be a home of the legitimate drama and would house feature photoplay productions.

MUSIC CUE SHEETS

Music cue sheets will hereafter be provided on all features released through Kleine-Edison-Belig-Emmery. This service began regularly with the release of Emmery's "Open Place," Aug. 20, featuring Jack Gardner. K-E-B-E Service has engaged George W. Beynon, an accomplished musician, to select and arrange the music.



MARGARET CHAMBERLIN,

"The Collector," Jaxon.

SELIG DRAMAS

Pictures with Strong Plots Are Coming in September

Selig announces the following releases in General Film Service: "The Victor of the Plot," a two-reel drama of British Army in India, featuring Bessie Eyton, supported by an all-star cast.

"The Voice That Led Him," a one-reel drama, will be released Saturday, Sept. 15. This is a drama of the African jungle with Kathryn Williams in one of her most sensational roles. A number of wild beasts are engaged in the action.

On Monday, Sept. 17, "The Law, North of 35," is the two-reel Selig release. In this, a strong drama of the Canadian Northwest, winsome Bessie Eyton is seen in an entirely new characterization. Colin Campbell is the director.

"Vengeance Versus Mercy" is the title of a single-reel drama announced for release Saturday, Sept. 22. It is a story of vengeance thwarted by mercy, showing the power of even a mere memory of a woman once loved, in the heart of a man.

LEVINE PLANT BURNS

Fire of Unknown Origin Causes Loss of \$50,000

Fire of an unknown origin destroyed the plant of the N. J. Levine Company in Passaic, N. J., Aug. 24. The loss is placed at \$50,000.

The company was organized three years ago and has been extracting nitrate of silver from old moving picture films. The celluloid has been sent to England, where it is used in the manufacture of explosives.

So intense was the heat created by the burning films that the firemen were unable to get close to the building. Within half an hour the two and a half story brick building was a heap of ruins.



VIOLA VALE,
Engaged for Leads by Ince.



MARY O'CONNOR,
Now Writing Lasky Scenarios.

IRENE CASTLE GETS PLENTY OF PUBLICITY

Personality and Career of Pathe Star Are Exploited by Newspapers

One of the best indications of Irene Castle's success in the motion pictures is to be found in the extraordinary amount of publicity given her by the daily papers. Undoubtedly she is one of the most popular screen stars with the press, not only because of her favorable reception in motion pictures, but also because of her charming personality and her fame as a dancer which provides unlimited "copy" for attractive press stories.

Her importance in the world of fashion is in itself a significant item, for her chic appearance has made her an arbiter of feminine styles and she has created several unusual modes which have become identified with her personality. The newspaper clippings received at the Pathe offices also show that the press has not lost sight of the admirable direction and settings which have placed the Pathe-Castle features among the most prominent of recent screen successes.

As an example of the attitude of the press toward these productions, the following notices may be quoted:

The Pittsburgh Leader says: "Mrs. Vernon Castle, whose dash, grace, charm and picturesque personality have won her fame and fortune, is a Pathe star and has proven her popularity in this city."

The Baltimore American says: "Her youth, beauty and charm were widely recognized before she appeared in motion pictures, but she has proved her right to be considered a screen artist of first rank."

The Cincinnati Enquirer says: "Thrills and tense dramatic situations mixed with light touches mark Mrs. Castle's acting."

NELL SHIPMAN SUCCEEDS

Finds "Somewhat Different" Material in West Indies—Not Under Contract

Neil Shipman wishes to correct a statement which has appeared recently to the effect that she went to the West Indies in the employ of a film company. She is not under exclusive contract to any one for either her services or her scenarios.

Miss Shipman has long realized the great difficulty of procuring suitable material for original and picturesque feature plays, and her six-months trip to the West Indies was undertaken upon her own initiative with a view to procuring "somewhat different" material for leading producers.

In this she was eminently successful and although some of her stories of "The Spanish Main" and "Buccaneering Days" have been disposed of, her 'piece de resistance' is being retained until arrangements can be made with one of the foremost directors for its sensational production.

Neil Shipman is at present in California concluding a contract for delivery of a number of photodramas, but will soon return East to supervise the production of one of her more recent stories, which is to be released on the open market.

WALTHALL PICTURES CORP.

Actor Will Be Star, Manager and Producer of New Company

Henry B. Walthall has become a star-manager at the head of his own independent producing company. He will personally select the subjects for production and be the final authority in connection with each photodrama in which he appears.

This situation was brought about recently through negotiations conducted between N. William Aronson, Mr. Walthall's personal manager, and Carl Anderson, president of Paralta Plays, Inc. Mr. Walthall will head a corporation to be called the Henry B. Walthall Pictures Corporation, now being formed.

Under contracts signed by Carl Anderson, president of Paralta Plays, Inc., and Henry B. Walthall, for himself and company, the production of Mr. Walthall's pictures will be made at the Paralta studios, in Hollywood, Cal., and will be released by the Triangle Distributing Company on the star series plan.

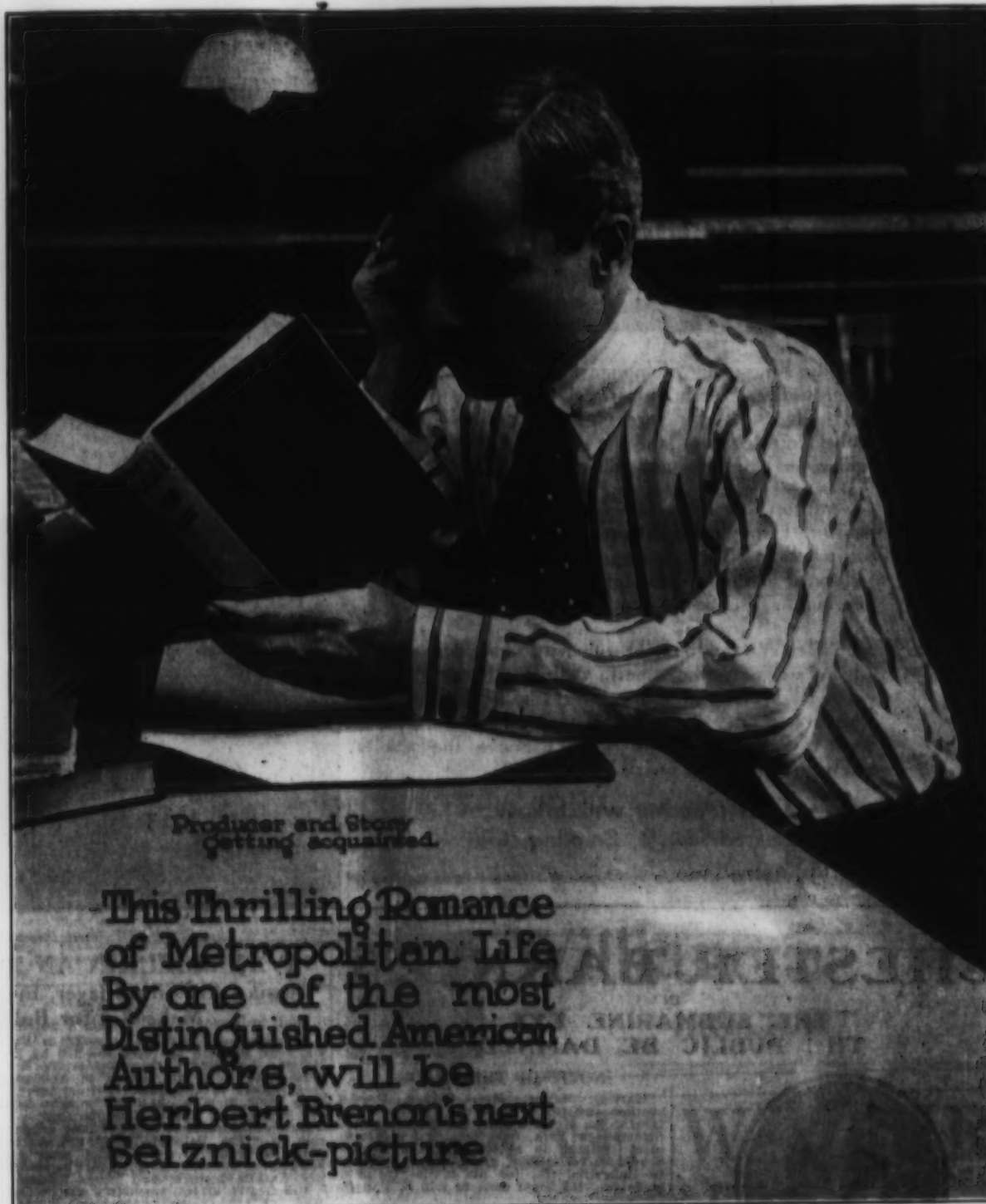
USING THE NEWSPAPERS

Goldwyn Pictures will be shown first in Baltimore under the auspices of C. E. Whitehurst, president and general director of the New Theater, Lexington and Park streets. Mr. Whitehurst and Louis De Hoff, his manager for the New Theater, have taken a great interest in the Goldwyn plans.

Like all alert exhibitors, Mr. Whitehurst promptly planned to enlist the services of the Baltimore newspapers in introducing stars and productions to the people of his city. In this and other plans he will have the active assistance of Goldwyn executives from New York, who will visit Baltimore and aid him in working out his initial campaign.

BILLMAN SELLS THEATER

Fred R. Billman, prominent among the proprietors of motion picture theaters in the Albany district, has sold to George F. Wright his interests in the Madison Theater, one of the prosperous houses in the West End section of Albany. Mr. Wright was formerly manager of the Clinton Square Theater.



Producer and Story Getting acquainted.

This Thrilling Romance of Metropolitan Life By one of the most Distinguished American Authors, will be Herbert Brenon's next Selznick-picture

MARION DAVIES REMAINS

Success of "Runaway Romany" Induces Star to Continue in Pictures

Marion Davies is in motion pictures to stay. At least, the young star who left the cast of "Oh, Boy!" at the Princess Theater, New York, to make her film debut in her own story, "Runaway Romany," has decided not to return to the musical comedy stage for the present, and this week begins work on her second photoplay.

Following the completion of "Runaway Romany," which is now nearly ready for Broadway showing, Miss Davies went to the mountains for a brief vacation, intending to resume her part in "Oh, Boy!" But last week she came back to see how she looked in motion pictures and was convinced that the opinion of competent critics was right and that she had a promising career in photoplays if she wanted to pursue it. She surprised the officers of the Ardley Art Film Corporation by announcing her change of heart, and they immediately submitted to her several scenarios by authors of reputation who are familiar with her stage career and see in her an excellent type for the screen.

After going over the scenarios, Miss Davies eliminated all but two, then finally she selected the medium for her second picture and is now up Long Island Sound filming the first scenes.

Carmel Myers has joined the forces of Jewel Productions, Inc., and made her first bow as a Jewel star in "Sirens of the Sea," at the Broadway Theater. It is understood that Miss Myers will shortly be featured in an important Jewel production.

BESSIE LEARN

COMING RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

ANNOUNCEMENT

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

HENRY KING

DIRECTING—GAIL KANE
AMERICAN FILM MFG. CO. SANTA BARBARA, CALIF.

BURTON KING

DIRECTING
MR. FRANK KEENAN and ROBT. EDESON
in THE PUBLIC DEFENDER

Some reasons why
The SEVEN PEARLS
 WITH
MOLLIE KING
 AND CREIGHTON HALE
 is a strong attraction for you!

Q No.1 Mollie King is one of the most beautiful girls on the screen today. Her talent as a player has been amply proven by the Pathe successes - the serial "Mystery of the Double Cross" and the features "The On-the-Square Girl", "Kick In", and "Blind Man's Luck".

Q No.2 Creighton Hale had a very large following in "The Exploits of Elaine" and "The Iron Claw". He is young, handsome and an actor of experience. The millions who followed him in his two previous serials will want to see him in "The Seven Pearls".

Q No.3 Charles W. Goddard, the author, is a famous dramatist and writer for the screen. With Paul Dickey he wrote "The Misleading Lady", "The Ghost Breaker" and "The Last Laugh", all successful plays. He wrote "The Perils of Pauline" and with Arthur B. Reeve "The Exploits of Elaine", two great serials.

Other reasons will follow.

Released Sept. 2. Booking Now.



Produced by Astral - Written by Charles W. Goddard, the famous playwright



Pathe

CHESTER BARNETT
 IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED



CLAIMS AUTHORSHIP

In reference to an item appearing in a recent issue of the Mirror, crediting the authorship of Universal's "A Gentle Wind" to Harvey Gates, Maude Pettus writes:

"I sold the motion picture rights to my story, 'The Gentle Wind', which appeared in the All-Story Weekly, under date of December 2, 1916, to the Universal Film Manufacturing Company, New York. The date of the sale was April 17, 1917; their agreement to give 'screen and advertising publicity' whenever possible to Maude Pettus as author."

Larry Green, the director-comedian of the Greater Vitaphone Company, has engaged A. B. Conwright, the dancer, to act in his famous "riot squad" of acrobats and comedy cops.

NOTES OF THE TRADE

Hartley McVey, Mrs. Sidney Drew's brother and formerly Sidney Drew's secretary at the Metro Studio, 3 West Sixty-first Street, New York, has completed his technical training in aviation at the Boston School of Technology, and has been ordered to Belleville, Ill., for his actual training in flying. He hopes soon to join A. H. Rankin Drew in France.

Harry S. Northrup, who has just finished playing the "heavy" part with Francis X. Bushman and Beverly Bayne in the forthcoming special Metro Super-feature, "The Compact," has been selected for a prominent part, that of the principal villain, Roger Carmichael, in Edith Storey's first Metro starring vehicle, "The House in the Mist."

Al Griffin, for five years technical director with the Essanay Company, and later for some time with Rex Beach, has been secured by the Holla Company as technical director of the "Lonesome Lake" comedies, the Harold Lloyd comedies and the "Toto" comedies, all on the Pathe program.

The scenario for Nasimova's first Metro picture, "The Rose-Bush of a Thousand Years," is by Ethel Browning Miller, who negotiated for the picture rights to the story.

George Reban, returning to California from a visit to the New York Paramount offices, stopped off at Chicago last week and was accorded a reception by moving picture exhibitors and newspaper men that rivaled in glory some of the historic welcomes given to Mary Pickford, Douglas Fairbanks and Bill Hart.

Dorothy Dalton is ready to begin her first Paramount production under the direction of Thomas H. Ince. This newest Paramount star has been spending a vacation of three weeks at Arrowhead Springs, Cal., where she has enjoyed a complete rest.

Alice Rodier, a member of the Washington Square Players during last season, has been signed on a contract by Albert E. Smith, president of the Vitaphone Company, and henceforth will be seen in Greater Vitaphone features. Miss Rodier played the role of Elaine in "Plots and Playwrights," the Washington Square Players' satire, which was part of the repertory at the Comedy Theater. She also has had considerable experience in motion picture work.

IVAN MOZUKIN AN ACTOR OF MANY PARTS
 Russian Art Film Player, in "The Painted Doll," Soon Will
 Make Bid for Public Favor in America

Regarded as the foremost actor in Russia, Ivan Mosukin has been selected by the Russian Art Film Corporation as the first personality to be introduced to American theatregoers in the new repertory of the films which N. S. Kaplan has brought from the studios of the famous Moscow Art Theater. Mosukin will have the leading role in "The Painted Doll," a powerful dramatic drama in which minor roles will be played by other prominent personalities, Natalia Lesienko and Tanya Fetner.

Practically all of Mosukin's artistic career has been spent in Moscow, dictated by the system under which art is fostered and developed in Russia. As a product of this system, Mosukin was taken at early age and trained at the expense of his government, which now demands that he restrict his talents to home consumption. He is said to be a composite that would require the combined talents of half a dozen American players to duplicate.

He plays the hero of the Francis X. Bushman type and the Stuart Holmes villain with equal facility. There is none of the Charlie Chaplin about Mosukin, but a slight trace of Douglas Fairbanks may be detected in some of his work. A mas-

ter of make-up, he does not hesitate to conceal his features when the role requires. So great is his versatility that in one of his most popular parts he creates a character that begins at the age of eighteen and ends at eighty.

"The Painted Doll" will present Mosukin as a famous engineer, with a record of achievement in big things. His wife frowns on his professional success because he does not share her social aspirations. They are separated for long periods and during one of these periods he becomes fascinated with the pretty wife of one of his plodding subordinates. So great is his infatuation for her that he even murders the husband, so that he may have no rival. Then his wife gives birth to a son and he transfers all his affection and ambitions to the boy. But he cannot forget the other woman, nor his crime, and the torture finally drives him to an intensely dramatic climax and he becomes insane.

Arrangements are practically completed for the first showing to the trade of "The Painted Doll" and other features of the Russian repertory.

AHEAD OF SCHEDULE

In an official statement to exhibitors and the trade in general, Albert E. Smith, president of Vitaphone, makes the declaration that the company is so far advanced in its production that it could, if necessary, show its Christmas week feature now.

Some time ago Mr. Smith announced that Vitaphone would engage in the most active production era of its history, fourteen companies being at work simultaneously. Since that announcement, which was made about five weeks ago, all of these companies have completed the work they had in hand at the time and most of them are now actively producing pictures which will fill up the Vitaphone calendar for the remainder of this year.

VIVIAN MARTIN FILM

In "The Sunset Trail," added to the September releases of Paramount, Vivian Martin appears as a lonely little girl who longs for youthful associates in her California mountain home. How her wish is finally realized and love comes to her in the depths of the woods after certain experiences that come near to wrecking her life; how she almost sacrifices her own

happiness to save one who is dear to her—these and other touching and exciting incidents comprise the story of "The Sunset Trail," which is directed by George H. Melford and will be particularly notable for the settings in the California mountains.

HERBERT GRIFFIN RETURNS

Herbert Griffin, who left the Nicholas Power Company last June to accept a position in Detroit, has again joined the staff of the Power Company's selling batteries. Prior to leaving the company, Mr. Griffin traveled throughout the country boosting the Cameragraph for five years, and his return as traveling representative will be welcome news to exhibitors and supply men throughout the industry.

NEW CARTOON CHARACTER

A brand new cartoon character from the pen of Wallace Carlson, whose "Otto Luck" has been a popular screen hero among children from six to sixty, will make his appearance as part of the eighty-third release of Paramount-Bray Pictograph, the "magazine on the screen." This character, which Mr. Carlson has named "Goodrich Girl," is a tramp of the Nat Willis type.

HELEN HOLMES IN "THE LOST EXPRESS"

First Episode of Mutual's Fifteen-Chapter Thriller Scheduled for Release Sept. 17

The Mutual Film Corporation will release "The Lost Express," a fifteen chapter, thirty-reel photodrama starring Helen Holmes, on Sept. 17. "The Lost Express" was produced by the Signal Film Corporation under the direction of J. P. McGowan. The production will be released a chapter a week for fifteen weeks. Helen Holmes' fame as a star in photodrama extends to the far corners of the earth. She has won international repute by the thrilling escapades in which she has figured before the camera in a series of highly successful chapter dramas. Her successes have all been staged by Director McGowan, past master of the art of creating thrills. In staging "The Lost Express" he had the active assistance and co-operation of the author, Frederick

H. Bennett, a newspaper man of note and the author of many successful short stories and novels.

"The Lost Express" is built around a baffling scientific mystery. An express train, carrying a carload of highly valuable documents, leaves its terminal under armed guard. It never reaches the next station. Members of the crew are found, bound and gagged, in the bottom of a lumber wagon.

Miss Holmes is cast in the role of Helen Thurston, daughter of General Thurston, a rich inventor, who has perfected a process for granulating gasoline, the formula of which an oil company has been unable to buy and for which it has offered a bribe of \$50,000.

CUTTING PHOTOPLAYS A DIFFICULT ART

May Brotherton, of Balboa Studio, Tells How It Is Done—An Opportunity for Women

For the enjoyment an audience gets from a photoplay, it is chiefly grateful to the players who have flitted across the screen. Some may give a passing thought to the author of the story. But in the many workers necessary to put the film in shape for the public, who are wholly unknown to it, there is no general interest.

Yet, it is within the power of the assembling department of every motion picture studio to make or spoil any picture that was ever screened. For here, the hundreds of scenes that make up the piece are assorted, cut and pasted—sembled, so to speak—into their finished form, for exhibition purpose.

At the Balboa studio in Long Beach, this intricate work is supervised by May Brotherton, a young woman who has risen with surprising rapidity in a line of endeavor that was practically unknown a decade back. Not many years ago, in Chicago, she wanted to earn some money for Christmas. She applied at the Selig picture plant and was the first woman taken into the assembling department.

When the Los Angeles branch was opened, Miss Brotherton was sent here. To perfect herself, she has made a thorough study of photography, because the first essential is to be able to judge the photographic value of negative film. It is just the opposite from the final or positive print, which makes the judging somewhat difficult, until one gets used to it.

"Like the director," says Miss Brotherton, "the assembler must be familiar with the story. He or she—for most employees in the assembling departments to-day are women—cuts and pastes the scenes into a continuous whole. The important thing is to learn how to cut the film properly so as to join up the scenes not only consecutively but logically. If too much has been photographed, there must be excisions. Naturally,

this work must be done intelligently or the picture will be spoiled. Then again, if a story has been jumbled in photographing, an experienced cutter can often save it by rearranging the scenes.

"The general way and the ideal way for the assembler to work is with the scenario as his guide. But it frequently happens that the director does not follow his copy very closely. Then it is that the cutter is compelled to use his intuition. This develops the longer one works with film, if he has the screen sense. As soon as a picture is put together, it is given a trial projection to find out its faults. If changes are necessary, they can then be made.

"If mistakes have been made in photographing a photoplay it's up to the assembling department to correct them. The picture must go out right, or as near right as we can make it. Putting the scenes together is often like working out a puzzle. For that reason the work is intensely fascinating. It is never the same twice. Each picture is a separate problem. What we do is really to exercise a revisionary function. It's something like the work of the deskmen in a newspaper office on copy turned in by the writers. They get it in shape for the printer. We prepare the produced photoplay for the public."

According to Miss Brotherton, it takes some time to learn the photographic value of negative film. Hence this part of the work is done most by men; because it has been found that few girls stick to it long enough to learn the business. Either they tire and seek other employment or they get married. But she says that is easy work that more women could do, if they would apply themselves. It pays better wages than the average run of work done by women and the field is steadily enlarging.

O. HENRY ATMOSPHERE

"Gentle Gaffer" Stories Are Being Made in the West

After careful preparations to interpret an atmosphere of O. Henry not previously done for the screen, work has now progressed well along into the filming of the famous American author's "Gentle Gaffer" stories, which concern the adventures of Jeff Peters, itinerant fakir. The first picture is "The Atavism of John Tom Little Bear," which General Film announces for release on Sept. 8. It is a two-reeler.

The "Gentle Gaffer" pictures are being made at Los Angeles in order to secure the Western surroundings required for so many of this group of stories. A type has been found for Jeff Peters in Dan Duffy. John Tom Little Bear, the hero of the current story, is played by Al Jennings, who has successfully done Indian roles in important productions. The direction is by David Smith, who has handled former Broadway Star Features. Others in the cast are J. Abraham as the quaint "ham actor," Blinkly; Roberto Turnbull as Roy Conyers, the little boy about whom all the action revolves; Marye Brittain as his mother and H. E. Smith as his father.

"The Atavism of John Tom Little Bear" is an odd mixture of romance, playfulness, drama, heart interest, and a suggestion of tragedy. The motif of the story is amusing, but it ends in the electrifying climax that O. Henry loves to employ. It dwells upon the righteous indignation and excitement of an educated Indian when his heart is touched by the manliness of a little boy and the wrongs suffered by his gentle mother at the hands of a rascally husband. Another very strong story soon to follow this one in two-reel form is "The Last of the Troubadours," one of the most startling of O. Henry's Western stories.

REDEEMING RICH YOUTH

The sort of stuff that makes Americans respected in every clime, and which is asserting itself to-day in the preparations for the great conflict, is featured in Charles Ray's first Paramount picture, which is being produced under the supervision of Thomas H. Ince. The title of the picture is "The Son of His Father," and it depicts the efforts and final success of a rich man's son, Gordon Carboy, when he is given five thousand dollars and told to "go to it," by his dad, who has become disgusted with the lad's spendthrift traits.

IN FALL PROGRAM

Taylor Holmes Tops September List in "Efficiency Edgar's Courtship"

Taylor Holmes heads Essanay's Fall program in "Efficiency Edgar's Courtship," a five-part picturization of a young man's romantic adventures, to be released Sept. 8. The story was written by Clarence Budington Kelland and published in the Saturday Evening Post.

Bryant Washburn's three Skinner pictures, "Skinner's Dress Suit," "Skinner's Bubble," and "Skinner's Baby," already are on the screen and, according to reports from K-E-S-E headquarters, are demonstrating by their success the public's desire for pictures of a lighter vein. Mr. Washburn will be released in another comedy drama next month, the title of which will be "The Fibbers." His November release will be announced shortly.

In addition to pictures featuring these two big stars, Essanay is releasing, Sept. 10, a comedy drama in five parts with Little Mary McAllister as the lead.

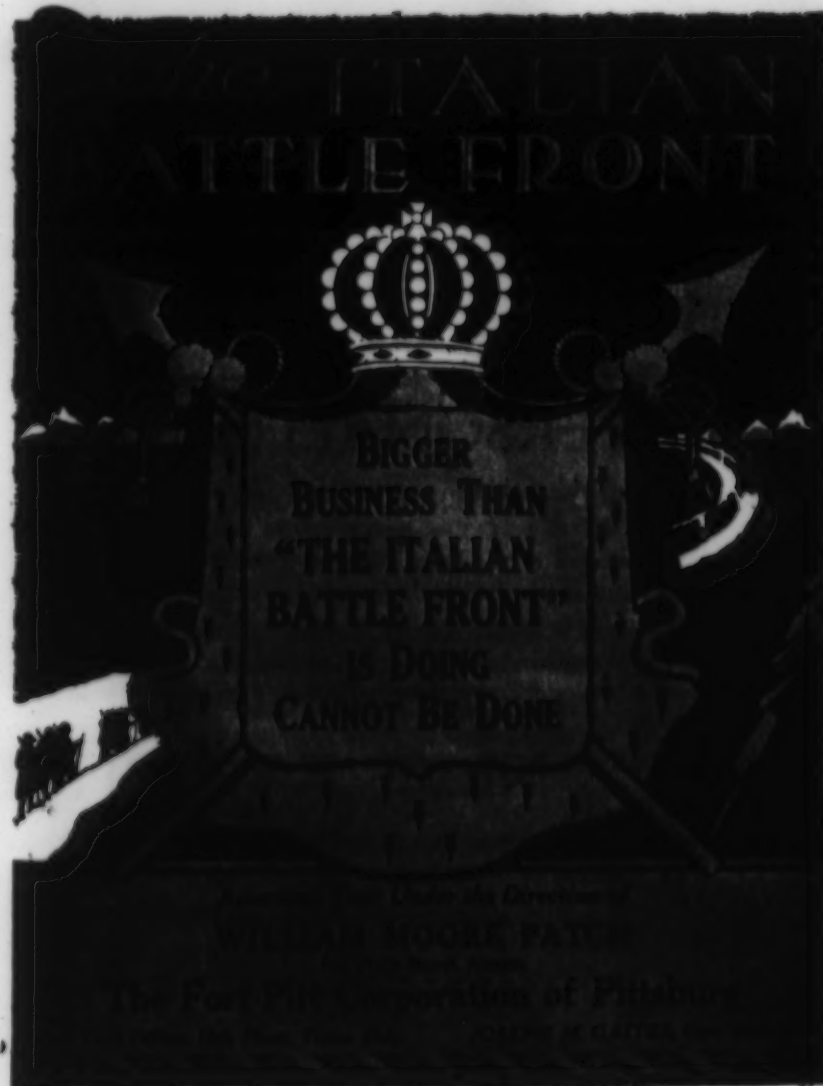
George Ade, the famous Hoosier humorist, is providing his inimitable "Fables in Slang" for filming by Essanay. These pictures will be two reels in length and released one each week through the General Film Service. The first is entitled "The Fable of the Twelve-Cylinder Speed of the Leisure Class."

WHARTON RECUPERATING

Fate has forced a vacation upon Leopold D. Wharton, the first one in a good many years. The enforced vacation has come to the producer as the result of an operation, which confined him to the Post Graduate Hospital in New York for two weeks. Mr. Wharton intends to rest for a month or more before again becoming active in the taking of pictures.

ANIMATED SUB-TITLES

An innovation, which has caused favorable comment, has been introduced by Essanay in recent photoplays. It is called the animated sub-title. It was first introduced to the public in "The Golden Idol," a recent success featuring Bryant Washburn. Those who have seen it will remember the interest aroused by the conversation which took place between the characters that was shown in a blocked off corner



BIGGER BUSINESS THAN
"THE ITALIAN
BATTLE FRONT"
IS DOING
CANNOT BE DONE

William S. Hart

ARTCRAFT

CRANE WILBUR

ART DRAMAS PROGRAM

HORSLEY STUDIO

LOS ANGELES, CAL.

GAIL KANE

American Film Co.

Santa Barbara, Cal.

NILES WELCH

NORMA TALMADGE

Film Corporation

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ADELE LANE

Address care DRAMATIC MIRROR.

of the screen without interfering with the action. The success of this innovation means that it will undoubtedly play an important part in future releases of the Essanay Company.

OCTOBER BLUE RIBBON

Vitagraph Company announces that the October list of Blue Ribbon features will be as follows:

- Oct. 1—"Princess of Park Row."
- Oct. 8—"The Love Doctor."
- Oct. 15—"Dead-Shot Baker."
- Oct. 22—"The Bottom of the Well."
- Oct. 29—"The Flaming Omen."

According to Albert E. Smith's announcement, these pictures have all been completed and prints are now being shipped to the branches of the Vitagraph distributing organization.

IN RUSSIA

The government has for years developed the drama by encouraging national theatres. Young artists of promise have been trained at government expense.

STARS

are not made by press agents in Russia. They must be

PERSONALITIES

and justify their selection and training at the expense of the government.

The favorites of the finest National Theatres have been induced to appear before the camera.

Productions in which Zovska, Lesienko, Fetner, Colodna, Orlova, Karabanova and Mozukin appear, made in Russian studios from stories by famous Russian authors, will soon establish

MANY NEW FAVORITES

with American film fans.

The present revolution may disrupt these wonderful National Theatre organizations but the screen will carry their artistry to the entire world.

Fifty negatives of five and six part features are now in this country.

Others are being made.

The first production will be presented to the trade at an early date by the

Russian Art Film Corporation
729 Seventh Avenue New York City

TAYLOR HOLMES



Now makes his screen bow with his famous Broadway smile in

"Efficiency Edgar's Courtship"

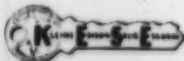
The Greatest Laugh of the Year

Released through the K. E. S. E.



RESCUING

1333 Argyle Street, Chicago



W. A. S. Douglas, president of the Leash Film Company, producers of Baby Marie Osborne five-reel features for the Pathe program, has returned to the David Horsley studios from an extended business tour of

the East. Mr. Douglas has been in close touch with the developments taking place in the eastern film world, and reports an era of unprecedented activity in picture production.

"LES MISERABLES" RELEASED AS A SPECIAL Pathe Classic to Be Distributed Sept. 9—Advance Bookings Show Interest in Subject

Prints of Pathe's new edition in eight reels of Victor Hugo's classic, "Les Miserables," have been sent to all the company's exchanges, and it is announced that the picture will be released as a special feature, on Sept. 9. In the meantime advance bookings are being made rapidly in the territories.

A. Barrett McCormick of the Circle Theatre, Indianapolis, and the Slevens interests of St. Louis, are among the important exhibitors who have booked "Les Miserables" in its new form, it is stated. Big advertising will mark both presentations. In this production, directed by Albert

Capellani the high ideals of the master have been sustained throughout. The characters in the story are played in a finished and artistic manner by a company of French players headed by Henry Krauss, the most celebrated actor in France.

"Les Miserables" was published in book form in sixteen different languages. Therefore, the film story appeals to every nationality represented in this country and is a drawing card for any theater. A fact worthy of note in the Chicago engagement was the increase in the number of young people viewing the masterpiece.

THREE NEW ARTCRAFT PRODUCTIONS Douglas Fairbanks, Geraldine Farrar and W. S. Hart to Appear in Elaborate Features in October

One of the greatest arrays of motion picture attractions ever offered in one month by a distributing organization was last week announced by Walter E. Greene, president of the Artcraft Pictures Corporation, as the October releases of his company. Douglas Fairbanks, Geraldine Farrar and William S. Hart are scheduled for new productions.

The first offering will be Douglas Fairbanks in "The Man From Painted Post." This is a comedy drama of Western atmosphere and offers Fairbanks, it is said, new opportunities for athletic as well as dramatic activities. The supporting cast presents the most notable collection of champion cow-boys ever assembled for a motion picture. At the Frontier Celebration, in Cheyenne, recently, Fairbanks signed all the winners of the competition to appear with him.

In order to get the proper atmosphere for the film the entire Fairbanks producing organization, numbering some two hundred people, journeyed from California to one of the most picturesque ranches in Wyoming. Frank Campeau, Mileen Percy, William Lowery and Hhea Haines appear in the chief supporting roles. Joseph Henaberry is the director, assisted by Millard Webb, and Victor Fleming is the camera man. The film is rapidly nearing completion.

The second offering marks the return to

the screen of Geraldine Farrar. As her initial Artcraft vehicle, "The Woman God Forgot" has been selected. The photoplay is from the pen of Jeanie Macpherson, and is staged under the personal direction of Cecil B. De Mille.

The story is based on the early history of America, telling how the Spanish conquered Montezuma and his Aztecs. The reproduction of the Aztec pyramid of Teocalli offered by Mr. De Mille in this photoplay is said to be the highest set ever built for a motion picture. Supporting Miss Farrar are Wallace Reid, Hobart Bosworth, Raymond Hatton, James Neill and the famous Russian dancer, Theodore Kosloff.

As its third release Artcraft announces its initial Hart-Ince offering, "The Narrow Trail," a typical William S. Hart subject, written by himself. In the part of an outlaw Hart is said to give a thrilling characterization. The production has been filmed under the supervision of Thomas H. Ince.

As leading woman, Sylvia Bremer, who appeared with Hart with notable result in "The Cold Deck," adds her exceptional talents to the general merit of the picture. In addition to its swift action and human interest appeal, the photoplay offers various startling feats in horsemanship amidst beautiful mountain country in which Hart's horse, "Fritz," plays a prominent part.

DISPUTE OVER RIGHTS TO "THE BURGLAR" Legal Complications Are Threatened Over World Film Company's Adaptation of Stage Play

There appears to be a possibility of legal complications as to the ownership of the motion picture rights in "The Burglar," which is announced for publication by World-Pictures Brady-Made. This is the screen version of a successful stage play by Augustus Thomas, founded upon Mrs. Francis Hodgson Burnett's widely read story, "Editha's Burglar."

The following letter, received by Director General William A. Brady from Alice Kauser, seems to be the first step of a series, intended to determine the exact status of the photoplay:

"Dear Mr. Brady: Having noticed extensive announcements of a forthcoming World picture, based upon Frances Hodgson Burnett's story, 'Editha's Burglar,' and the play founded thereon, by Augustus Thomas, I should be very glad if you would inform me as to the authority under which you have undertaken the making of this picture, as I represent both Mrs. Burnett and Mr. Thomas in other negotiations to this same end.

"Both Mrs. Burnett and Mr. Thomas assure me that they have given no authority whatever to the World Film Corporation, and have given no authority other than that which they vested in me for the negotiations that have now been in hand some

three weeks, and were practically concluded at the time your announcements were made. Your immediate reply will be appreciated by Mrs. Burnett, Mr. Thomas and myself."

At the offices of World Pictures it was stated that the film rights to "Editha's Burglar," now called "The Burglar," had been purchased in good faith from the owner, and that the photoplay would be issued on the regular World program, Oct. 22, with Carlyle Blackwell as the star, and Evelyn Greeley and little Madge Evans as the featured players.

It was asserted further that Mr. Thomas no longer retained any interest either in the play, of which he is the author, or the right to transfer it to the motion picture screen.

"Our position is perfectly clear," said a representative of Mr. Brady, "and our rights are unmistakable. We hardly think the matter will go as far as the law courts, but if it does we shall be able to establish our ownership beyond any possible doubt. Mr. Brady has repeatedly declared that 'The Burglar' is the best moving picture drama he ever saw, so that the idea of relinquishing it becomes even more remote than it was before the receipt of Miss Kauser's letter."

EXPLOITING "GREAT WHITE TRAIL"

Carrying with him a quantity of advertising matter for the exploitation of his new acquisition, John C. Green, the purchaser of the Canadian and Alaskan rights of Wharton's "The Great White Trail" has left Ithaca with his prints and a determination to exploit the picture as no picture ever has been exploited before in Canada.

Three prints are to form the beginning of Mr. Green's booking activities—these bookings to be made through the Regal Films, Ltd. He intends to open the picture for a week's run shortly in Toronto.

JOSEPH FISHER RESCUED

Early in July the Williamson Brothers disposed of the South African rights on "The Submarine Eye" to Fishers Bros. scope, Ltd., of Cape Town. Joseph Fisher, of the latter company, left New York on the City of Athens, July 12. After sailing thirty-five days, the ill-fated vessel was sunk in sight of Cape Town. News dispatches of the disaster carried only the list of American victims, but no tidings of other passengers. A cable from Cape Town has just been received by Williamson Brothers announcing the rescue of Mr.

Fisher, who requests a duplicate of his order for prints and advertising matter now resting comfortably at the bottom of the sea.

MILES OF PICTURES

Enough motion pictures to stretch on one film from New York to Fargo, N. D., and provide a program that, if put into one performance, would last more than three years, are to be provided by the National War Work Council of the Y. M. C. A. in the United States to the soldiers in training at the 343 cantonments, camps and posts, the council has announced. Eight million feet of films a week will be furnished for the entertainment of the National Guardsmen and recruits of the national army.

Warren Dunham Foster, of the Community Motion Picture Bureau, which will supply the pictures to the Y. M. C. A., says special care has been taken in choosing the subjects.

"The men don't want sob stuff," he said. "They will not be bored with pictures of mother, home and heaven, nor will they want to see the soldier depicted as specially heroic or patriotic. We will give them romances and real war photographs and farces. They will be working hard and will want entertainment."

STAR PRODUCTIONS MADE BY MUTUAL "Reputation," with Edna Goodrich, Inaugurates Two-a-Week Policy

Mutual opens its schedule of two star productions a week, Sept. 3, when it will release "Reputation," the first of the series of feature productions starring Edna Goodrich, and "Charity Castle," the first of a new series of Mutual-American pictures, starring Mary Miles Minter.

The studios producing features for Mutual have spent a busy summer in preparation for the elaborate plans of John H. Freuler, president of the Mutual Film Corporation, to put into the market two five-reel features a week. Mr. Freuler and the executives of the various producing companies have been in close touch all through the hot season, selecting stories, supervising direction and overseeing the most minute detail of production.

That the preparations have been made carefully is evidenced by the fact that before the middle of August Mutual was in a position to announce a release schedule of two five-reel features a week for eight weeks. Every one of the sixteen productions is either completed or in the last stages of completion.

"Reputation" is from the story by John Clymer. Miss Goodrich carries the role of a small town girl who goes to the city to "make good" and returns, unblemished, but with a reputation. The play is admirably suited to Miss Goodrich's particular talents.

"Charity Castle" is a five-act dramatic fantasy in which the winsome and charming Mary Miles Minter plays the role of Fairy Princess. It is another modern fairy story, different to a marked degree from the others in which Miss Minter has starred and which have been box office successes. The public likes to see Miss Minter in appealing, little girl roles, as evidenced by the many thousands of dimes which have crossed the ticket window in thousands of theaters throughout the land. In "Charity Castle" she is a child of the slums, who takes her little brother and her smile to the home of a confirmed grouch.

Mutual's schedule for the week of Sept. 3 carries one comedy, a one-reel Cub starring George Ovey. "Jerry Tries Again" shows Jerry's further efforts to secure a bride via the want ad route. Like "Jerry's Eugenic Bride," applicants fall, one after the other, until a particularly stout one gets by the examining board. Jerry is saved from matrimony when he finds that the regulations of the eugenic board necessitate his own examination.

Reel Life No. 11, Mutual's film magazine, released Sept. 3, shows a watering system for a small farm, shows how the United States Government handles its mail, takes visitors on a visit to a skunk farm conducted by a fifteen-year-old girl, and shows how the five senses are more acutely developed by various business and by various pleasures. The reel carries an animated drawing from Life, entitled "Fresh Advance in the Champagne District."

CHAPLIN NAMES FILM

"The Adventurer" Is Title of Comedian's Next Offering

Charlie Chaplin will next be seen as a bearded convict in "The Adventurer." The last few scenes of his forthcoming picture are being "shot" at Los Angeles, and Mutual's \$670,000 a year comedian is at work, with sleeves rolled up, cutting the 20,000 or more feet of film, which were taken in the course of the production, down to the regulation 2,000 feet which will be seen on the screen.

Chaplin christens his own pictures and it was not until the forthcoming comedy was in the last stages of production that he decided upon the title. Even John R. Freuler, president of the Mutual Film Corporation, did not know the name of the picture until the other day, when Chaplin sent him a wire, and Chaplin himself didn't know until a few minutes before he sent the wire.

Many scenes from "The Adventurer" were taken along the Sierra Madre coast range, where Chaplin, in the role of an escaped convict, flees over the rocky coast pursued by armed guards, of whom Big Eric Campbell is the chief.

DIRECTING "SEVEN PEARLS"

Announcement is made that Donald Mackenzie, the director of "The Perils of Pauline" and "The Shielding Shadow," is now directing the new Pathe serial, "The Seven Pearls," starring Mollie King and Creighton Hale. As five episodes were already completed at the signing of the contract between Astra and Mr. Mackenzie, he took up the direction starting with the sixth, and his arrangements call for the completion of the series.

REMODELING MINER'S

Walter Rosenberg, who is now remodeling and altering Miner's Eighth Avenue Theater, 25th and 26th Streets and Eighth Avenue, has decided to rename this theater, which will in the future be known as the Chelsea. It will be devoted to motion pictures exclusively and will open under the new name about the middle of September.

Goldwyn Pictures

"Polly Of The Circus" Cost \$250,000

AND GOLDWYN presents this to the exhibitors of America at the regularly scheduled price with the hope and the certain knowledge that every exhibitor playing it will reap immense profits.

A production so big that it would make a fortune if handled separately—a picture so fine that many who have seen it say: "Why do you let it go out to exhibitors at regular contract prices?"

And it is true that it is worth double or triple the price you pay for it under a Goldwyn contract. . . . But a group of skilled and earnest people have worked a year to make this and other pictures like it, firm in the belief that exhibitors everywhere will support a company capable of such achievements as Goldwyn Pictures.

These productions are worth more than we ask for them and they will make more money for exhibitors than any pictures now being made by any other producing organization in the world.

ADVISORY BOARD:

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Goldwyn Pictures Corporation

16 East 42d Street New York City
Telephone: Vanderbilt 11

SELIGS ON THE WAY

"The House of Mystery," Two-Reel Melodrama, Released Sept. 3

The Selig Polyscope Company announces an attractive program for release in General Film Company for the week of Sept. 3. On Monday, Sept. 3, "The House of Mystery," a two-reel melodrama of mystery and adventure, will be released. The plot is from the versatile pen of Mary Roberts Rinehart, and features an exceptional cast of players, among whom may be named Thomas Carrigan and Adrienne Kroell.

On Saturday, Sept. 8, "The Convert of the North," a gripping one-reel drama, will be released. It is an exciting romance of the Canadian North woods, and was written by Gilbert Parker. Beattie Eyton, Wheeler Oakman and other well known players participate in a drama said to be filled with atmosphere and clever action.

The Selig World Library, a reel magazine, continues to appear every Wednesday in General Film service. It presents the strange and startling from all parts of the world.

William N. Selig announces advance releases of two-reel comedies in K-E-S-E service, as follows: "A Midnight Bell," written by Charles Hoyt, released Monday, Sept. 3; "A Contented Woman," written by Charles Hoyt, released Monday, Sept. 17; "A Bear Fact," released Monday, Oct. 1. Each of these comedies is said to carry not only a plot of merit, but a succession of funny incidents. The Charles Hoyt farce comedies, released every two weeks in K-E-S-E service, have proven exceedingly popular. Each comedy is enacted by a capable cast.

RUTH ROLAND THE STAR

"The Stolen Play," third of the new series of four-reel dramas, the Falcon Features, has Ruth Roland as the star; with William Conklin and Edward J. Brady also among the principals.

Miss Roland is cast as the secretary of Charles Edmay, a blind playwright of distinguished success. Leroux, an unscrupulous producer, covets a play which Edmay has just completed. With the aid of an



WORLD-PICTURES

present

ALEXANDER CARLISLE

in

"Tides of Fate"

From the Story "Creeping Tides" by Kate Jordan

agent, Alice Mason, he undertakes desperately to secure it. At the same time the playwright and his secretary have been under great nervous stress while bringing the play to completion. With these circumstances the audience is quickly put into the mood for startling developments.

"The Stolen Play" was written by D. F. Whitcomb and directed by Harry Harvey, supervised by H. M. and E. D. Horkheimer. Lucy Blackie, Harry Southard, Ruth Lackaye and Makato Inokuchi are members of the cast.

The next Falcon Feature will be "His Unpolished Self," from a story by Horace Annesley Vachell, featuring Henry Ainley.

EMILY STEVENS WORKING

Emily Stevens has begun work at Metro's studio on her first production made under the new agreement between Metro Pictures Corporation and Oliver Morosco, whereby Miss Stevens remains away from the speaking stage for six additional months

before beginning her annual New York engagement and tour of the country.

The new production, as yet unnamed, has been adapted by Mary Murillo from an original story by Charles A. Logue, and is being directed by George D. Baker, who also directed Miss Stevens in "The Wager," "The Wheel of the Law," and the super-feature scheduled for early release, "A Sleeping Memory."

TO ERECT STUDIOS

The Fort George Amusement Company, in which Joseph M. Schenck, Marcus Loew and Nicholas M. Schenck are interested, contemplates erecting two large moving picture studio buildings at 193d Street and Amsterdam Avenue. They will be three and one-half stories high, of reinforced concrete, brick and steel.

The Fleischmann Construction Company has the general contract. Plans are being prepared by Thomas W. Lamb, architect, who estimates the cost at \$350,000.

BRENON'S PICTURE READY FOR SHOWING "Fall of Romanoffs" Is Cut and Assembled for Ritz Carlton Premiere

Herbert Brenon took the concluding scene of his forthcoming production of the events which led up to and immediately preceded the Russian Revolution, which he has entitled "The Fall of the Romanoffs" at his studio on Hudson Heights last week. The picture will be revealed at the Ritz Carlton, Sept. 6.

The producer is not a believer in leaving things to the last minute, and so for a month or more the cutting and assembling has quietly been going on, and for the past week he has held long sessions each evening engrossed in the work of making titles. Already five of the eight reels have been corrected and titled and are ready for release.

Usually in the making of a picture, the assembling is of necessity left until the very last scene has been taken, and then there is a scramble to get all the details polished off in time for production. But realizing the many difficulties attendant upon making a picture in which accuracy is so vital, Mr. Brenon laid his plans far in advance so as to be able to pay sufficient attention to everything.

The assembling of all pieces of film had begun long before the picture was actually finished, and upon the taking of the final scene last week the "Fall of the Romanoffs" was practically ready to be titled by its entirety. Mr. Brenon has found that all that is necessary to prevent the loss of time and energy that so often occurs during the finishing of the scenes of a production and its first showing, are organization and system.

MOST EXCITING SERIAL

Pearl White Gives First Place to "The Fatal Ring"

"The Fatal Ring" is the most exciting serial I have ever worked in.

This is the statement of Pearl White, the fearless serial star who is scoring another big hit in "The Fatal Ring," the Pathe serial released July 8.

"Other serials I have appeared in seem almost like child's play in comparison to 'The Fatal Ring,'" continued Miss White. "The audiences are getting more exacting and they require the real thing now-a-days. When we have a fight it is not a stage fight but a real one. Warner Oland, who takes the part of the villain whose nefariousness is continually putting me in tight places, is an actor who really lives the part he is portraying. After a fight with him the first aid kit is brought out and I am doctored up. Incidentally Mr. Oland also lends me for the first aid kit and he says that I should be given the Croix de Guerre for my battles with him. I think I should be made at least Chevalier of the Legion of Honor, because they are some battles."

GENERAL SAVES MAGAZINES

Joining in the national spirit that looks toward the comfort and relaxation of the country's young men who have been called to war, General Film Company is to send all its spare magazines and other reading matter to the boys in camp and at the front.

A home office order has been given to save particularly all motion picture magazines and trade papers that accumulate in the various offices, these to be stamped with one cent under Postmaster General Burleson's regulation permitting them to be carried by the postal service and distributed to ships or to camp.

AT THE STRAND

The Strand Theater presents again a double feature bill. The second and final installment of the official British war pictures of "The Retreat of the Germans at the Battle of Arras," the first part of which attracted crowds that taxed the capacity of the spacious playhouse last week, are being shown. The photo-dramatic feature is a Triangle picture entitled "The Ten of Diamonds," in which Dorothy Dalton enacts the stellar role. There is an excellent musical program. Among the soloists are Henri De Caux, the celebrated tenor, and Helen Scholder, the 'cello virtuoso.

COHAN AT RIALTO

George M. Cohan, the young man who discovered Broadway, and promptly established himself as its most popular resident, is being seen for the first time on the Rialto screen this week in his successful mystery farce "Seven Keys to Baldpate." Goldmark's "Sakuntala" overture is being played by the Rialto Orchestra, with Hugo Rosenfeld conducting. In honor of the star of the feature picture, selections from his popular musical comedy, "George Washington, Jr.," are being given as an added number. Paul Doret, French tenor, sings "At Dawning," by Cadman, and Alberto Bachman, violinist, renders "Fantasia Apollonica," by Viennetemps. Mr. and Mrs. Sidney Drew are appearing in "The Patriot," a comedy concerned with the conservation of food and bearing the endorsement of Mr. Hoover, the food administrator.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT AND ART-CRAFT CORPORATIONS

The Amazons, Marguerite Clark, Aug. 5.
The Varmint, Jack Pickford and Louise Huff, Aug. 6.
Seven Keys to Baldpate, George M. Cohan, Aug. 12.
The Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Togo, Beanie Hays, Aug. 19.
Close to Nature, Douglas Fairbanks, Aug. 26.
Little Miss Optimist, Vivian Martin, Aug. 26.

GREATER VITAGRAPH

The Second Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6.
Mary Jane's Pa, Marc MacDermott, Mildred Manning, Aug. 13.
Transgression, Earle Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.
Soldiers of Chance, Julia Swayne Gordon, Evert Overton, Miriam Fouché, Sept. 3.
An Alabaster Box, Alice Joyce, Marc MacDermott, Sept. 10.

TRIANGLE

Food Gamblers, W. Lucas, Eida Miller, Aug. 5.
An Even Break, Olive Thomas, Aug. 6.
Master of His Home, William Desmond, Aug. 12.
Golden Rule Kate, Louise Glaum, Aug. 12.
Wee Lady Betty, Beanie Love, Aug. 19.
They're Off, Euid Bennett, Aug. 19.
Wooden Shoes, Beanie Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Veta Seardi, Aug. 26.
Ten of Diamonds, Dorothy Dalton, Sept. 2.
The Man Hater, Winifred Allen, Sept. 2.

PATHE GOLD ROOSTER

THANHOUSE
The Woman in White, Florence La Badie, July 1.
It Happened to Adèle, Gladys Leslie, Wayne Aray, July 15.
LACALIDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HEPWORTH
Iris, Alice Taylor, Henry Aldrich, Stuart House, Aug. 26.

ASTRA
The Last of the Carnahys, Gladys Hulette, July 22.
The Cigarettes Girl, Gladys Hulette, July 22.
The On-the-Square Girl, Mollie Kinz, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.

BLUEBIRD
The Clean Up, Franklin Parnum, Brownie Vernon, Aug. 6.
The Show Down, Myrtle Voss, George Hernandez, Aug. 13.
The Charmer, Ella Hall, Aug. 27.
Triumph, Dorothy Phillips, Sept. 3.
Mother O' Mine, Rupert Julian, Ruth Clifford, Sept. 3.
A Stormy Knight, Franklin Parnum, Brownie Vernon, Sept. 10.

BRADY-WORLD
The Iron Ring, Edward Langford, Aug. 6.
Souls Adrift, Ethel Clayton, Aug. 13.
The Little Duchess, Madge Evans, Aug. 20.
The Guardian, John Elvidge, Montagu Love, Arthur Ashley, Aug. 27.
The Marriage Market, Carlyle Blackwell, John Elvidge, Arthur Ashley, Sept. 3.
Betsy Ross, Alice Brady, Sept. 10.

FOX
Wife Number Two, Valma Swarratt, July 29.
Wrath of Love, Virginia Pearson, Aug. 6.
Durand of the Bad Lands, Dustin Farnum, Aug. 13.
Soul of Satan, Gladys Brockwell, Aug. 20.
Every Girl's Dream, June Caprice, Aug. 27.

SELENICK
Clara Kimball Young Productions
The Price She Paid, Constance Talmadge Productions
The Lesson, Eva Tangora Productions
Poof Piffy, Herbert Brenon Productions
The Eternal Sin—Florence Reed—The Lone Wolf—Hazel Dawn
Northern Talmadge Productions
The Law of Compensation, Poppy
The Moth, Robert Warwick Productions
The Silent Master, Modern Othello
The Lash of Jealousy, H. E. S. E.

EDISON
The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.

CONQUEST
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Half-back, Aug. 4.
No. 5 Feature—The Little Challenger, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 18.

ESSANAY
Hange Boss, Jack Gardner, July 18.
The Golden Idol, Bryant Washburn, July 25.
Skinner's Baby, Bryant Washburn, Aug. 6.
Open Places, Jack Gardner, Aug. 20.

SELIG
The Barker, Selig, Lew Fields.
SELIG-HOTT COMEDIES
A Rag Baby, July 6.
A Runaway Colt, July 23.
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.

METRO
The Greatest Power, Ethel Barrymore, June 25.
YOKEL
Under Handicap, Harold Lockwood, Sept. 3.
METRO PICTURES CORP.
The Jury of Pats, Mabel Taliaferro, Aug. 6.
The Girl Without a Soul, Viola Dana, Aug. 13.
To the Death, Mima Petrova, Aug. 27.
The Lifted Veil, Ethel Barrymore, Sept. 10.
The Countess, Francis X. Bushman, Beverly Bayne, Sept. 17.

MUTUAL
Bab the Fixer, Jackie Saunders, Aug. 13.
Charity Castle, Mary Miles Minter, Sept. 3.
Reputation, Edna Goodrich, Sept. 3.
The Bride's Silence, Gail Kane, Sept. 10.
Outcast, Ann Murdock, Sept. 10.

BUTTERFLY
The Reed Case, Allen Holubar and Louise Lovely, July 9.
High Speed, Jack Muhlball, Fritzie Ridgeway, July 16.
The Double Standard, Roy Stewart, Joseph Girard, July 23.
A Wife on Trial, Mignon Anderson, July 30.

Follow the Girl, Ruth Stonehouse, Aug. 5.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.
Straight Shooting, Harry Carey, Molly Malone, Aug. 27.

ART DRAMAS, INC.
When You and I Were Young, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE
Miss Deception, July 9.
Peg o' The Sea, Jean Sothorn, Sept. 17.

ERROGRAPH
The Milestone, July 23.
The Little Samaritan, Marian Swaine, Aug. 27.

HORSLEY
Eye of Navy, Crane Wilbur, Aug. 7.
Blood of His Fathers, Crane Wilbur, Sept. 10.

STATE RIGHTS AND INDEPENDENT
The Deemster, Derwent Hall Gaine.

H. J. BROCK
NEW YORK
The Maniman
CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES
The Lincoln Cycle, Benjamin Chapin.

CORONA
Curse of Eve.
FRIEDMAN
A Mormon Maid, Mae Murray.

FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.
D. W. GRIFFITH
Intolerance.

IVAN
Enlighten Thy Daughter.
JAXON
Strife, George Leifuer, Poken and Jabs Comedies.

WILLIAMSON BROS.
Submarine Eye.
EDGAR LEWIS
Bar Sinister, Mitchell Lewis.
Purchased by F. G. Hall, New Jersey.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS
The Whirl.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELENICK
The Barrier.
SHERMAN ELLIOTT
The Ordeal.
The Spoilers.

ULTRA
Woman Who Dared.
UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Jive.
HILLER & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS
The Fatal Ring (8th), The Witch in the Saff, Pearl White, Earle Fox, Aug. 26.

MUTUAL
The Last Express (1st), Helen Holmes, Sept. 17.

WESTERN CHAMPIONS IN FAIRBANKS FILM

Winners of First Prizes Are Engaged for "Fancy Jim Sherwood"—Scenes on Wyoming Ranch

In Douglas Fairbanks' newest Arctcraft picture there will be seen the greatest collection of Western champions ever assembled in a motion picture. Following the recent Rodeo in Cheyenne, Mr. Fairbanks immediately engaged all the winners of the first prizes for his next release, including Sam Brownell, champion bucking broncho rider of the world; Tommy Grimes, the fearless steer roper; Johnny Judd, fancy rope artist; Jay Miller, Tom Yarbrough, Bill Baker, Charley Self and Bill Brown.

In addition to this group of experts Douglas engaged H. A. Strickland, champion bareback bucking broncho rider; Jack Padgan, Bill Crawford, Ed Burns, Charles Stevens, Fred Burns, who held the trick roping championship for five years until 1912; Edgar Metchan and Charles McPherson. Every cowboy in the new Fairbanks production has distinguished himself in one of the various accomplishments of the plainsman and is well known among the followers of Western sports.

This entire party, together with the cast and the technical staff, recently journeyed from Los Angeles to Laramie, Wyo., and then to James House's Riverside Ranch,

which has been leased by the Fairbanks organization for the film. The ranch is conceded to present the most beautiful scenic displays of Wyoming and includes 100,000 acres of land and 25,000 head of cattle. This is the first time a motion picture has been staged in this territory.

The title of the new Arctcraft offering is "Fancy Jim Sherwood," a comedy drama of the cattle rustling days handled in a novel manner. The vehicle discloses the energetic Douglas in a role unlike anything in which he has ever appeared on the screen, and gives him an opportunity to present various dramatic situations in addition to many original incidents of typical Fairbanks creation.

Among the principal players supporting the stars are Frank Campeau, the well-known Western character actor; Eileen Percy, Douglas' talented leading lady; William Lowery, who played with Fairbanks in "Reggie Mixes In," and Rheta Haines, who attracted considerable attention in the Bosworth-Jack London pictures. Joseph Henaberry is directing the picture, assisted by Millard Webb.

"BARBARY SHEEP" IS COMING ARTCRAFT Elsie Ferguson Regarded as Certain Favorite in First Production

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced that the next offering under this trade mark will be Elsie Ferguson's initial photoplay, "Barbary Sheep," adapted from the book by Robert Hichens. In speaking of the newest Arctcraft production, Mr. Greene said:

"Elsie Ferguson has performed her initial screen characterization with a result that exceeds even our optimistic expectations."

"The fact that Miss Ferguson is one of the most beautiful as well as talented actresses of the stage, of course, did not necessarily mean that she would prove equally effective in motion pictures. Many well known favorites of the spoken drama have found to their great surprise that on the screen they were entirely different persons. But not so with Elsie Ferguson. We confidently feel that as a result of her own ability and the masterwork of Maurice Tourneur, her director, 'Barbary Sheep' will establish Miss Ferguson as a strong favorite with patrons of high-class picture plays."

A PATRIOTIC STORY

"War and the Woman" Is Announced as an Exceptional Picture

It is asserted that in "War and the Woman," a Thanhouse picture accepted by Pathe, for release Sept. 9, Florence La Badie gives an extraordinary fine performance. The story is strongly patriotic and is said to possess effective dramatic passages.

Miss La Badie is supported by an able cast, including Tom Brooks, Wayne Aray, Arthur Bower, Ernest C. Wards and Grace Henderson. The picture was written by Philip Lonergan and directed by Ernest C. Wards.

STORY OF THE WILDS

Oliver Curwood Is Author of Vitagraph's "Soldiers of Chance"

Greater Vitagraph will head its September releases with a virile Oliver Curwood romance, "Soldiers of Chance," with Evert Overton, Miriam Fouché and Julia Swayne Gordon as the featured players.

This new Blue Ribbon feature marks the premiere of Miss Fouché as a star. The story is a typical Oliver Curwood creation and a greater part of its locale is laid in the midst of the devotion of a girl for her father over whom hangs the shadow of murder. Her unselfish love for him leads her to become affianced to an unscrupulous promoter who has a signed confession of murder extorted from her father and which he uses as a bludgeon to force the girl, Josephine Winton, to marry him on threat of exposure.

Playing the role of Billy Mountain, Evert Overton again demonstrates that he is one of the most finished leading men on the screen. The cast also includes Ned Finley, Denton Vane, Charles Henderson and Charles Kent. The production was made under the supervision of Paul Scardon.

PICTURES OF SOLDIERS

Relatives and friends of soldier boys who have enlisted, or been drafted, into the great National Army, will have an opportunity to see them at work in the training camps in motion pictures.

Kendall Banning, director of the Division of Pictures of the Committee of Public Information, has granted permission to the Hearst-Pathe News cameramen to visit all of the contentments throughout the United States, where the soldiers are training. Several cameramen will be assigned at various times to each of the training camps where they will spend several days picturing the defenders of the nation in the preliminary work that they must undergo prior to their departure for the battlefields of Europe.

As rapidly as the pictures are taken they will be forwarded to Washington to be passed by the official censors, after which they will be shown each week in the releases of the Hearst-Pathe News.

WANT PROMPT REPORTS

The Review committee of the National Board of Review of Motion Pictures, in co-operation with members of the National Committee for Better Films, is increasingly active in regard to advising on the acceptance of scenarios offered for production. Every effort is made to develop this co-operation with the producing companies and it is hoped during the coming winter to secure the interest in scenario writing of additional dramatists of national reputation. Plans are being formulated looking to a series of conferences with writers of national standing with a view to more complete co-operation between writers, the National Board, and the producing companies.

An excellent group of five new "Ham" comedies from the Kalem Company is promised by General Film Company for release in October.

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IN OCTOBER

The Players will have the advantage of playing in the productions at the Bramhall Playhouse during the Winter season, and in the Summer at the Bramhall Playhouse, Stamford, Conn. For terms and particulars apply to

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Playhouse 42nd St. East of B'way.
Phone 2628 Bryant.
Evenings, 8.30.
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A RUN OF ONE COMPLETE YEAR

The Man Who Came Back

By Jules Eckert Goodman

WINTER GARDEN B'way and 50th.
Phone 2330 Circle.
Evs., 8. Mats., Tues., Thurs. and Sat., 2.

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SHUBERT 44th W. of B'way, Phone 8430 Bryant. Evs. 8.15. Mats. Wed. and Sat., 2.15

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL and PEGGY WOOD & WILLIAM MORRIS

BLJOU Theatre, 45th St. W. of B'way.
Phone Bryant 430. Evs. 8.30.
Mats., Wed. and Sat., 2.30.
A. H. WOODS Presents

Mary's Ankle

A Farical Display in 3 Views

LYRIC Theatre, 42d St. W. of B'way.
Phone 5216 Bryant. Evs. 8.15.
Mats. Wed. and Sat. 2.15.

LAST WEEK HERE—NEXT WEEK CORT

WILTON LACKAYE
In Abraham Fabomer's "The Inner Man"
Comedy Drama
Men. Evs. | GUY BATES POST in
Sept. 3 | THE MASQUERADER

Booth Theatre, 45th St. W. of B'way.
Phone Bryant 6100. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

Adolf Bolm and His Ballet Intime
With ROSHANARA, RAYAN DEVI, MICHIO ITOW
Russian Ballet and
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Tues. Eve. Sept. 4, DE LUXE ANNIE

ASTOR Theatre, 45th St. & B'way.
Phone 237 Bryant. Evs. 8.30.
Mats., Wed. and Sat., 2.30.

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in EYES OF YOUTH
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Limited Engagement—Last Night Sat. Sep. 15. William Elliott, F. Ray Comstock & Morris Gest Present
The Biggest Dramatic Spectacle on Earth
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Greatest Cast Ever Organized in the History of the American Stage

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After the Performance Visit

NEW ZIEGFELD Starts 11:30
MIDNIGHT FROLIC

LYCEUM W. 45 St. nr. B'way Evs. 8.20. Matinees Thursday and Saturday, 2.20.

"Merry as a Midsummer Festival"—World
"A Romance of Youthful Love"—Sun
"Throughout it has a finer tone than 'The Boomerang'"—Times

The LASSOO

By Victor Mapes, Co-Author of "The Boomerang"
Cast includes Shelley Hull, Phoebe Foster, Edward Abeles and Beatrice Noyes

Eltinge West 42d St. Evs. 8.30. Matinees Wednesday and Saturday 2.30

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and ALEXANDER CARR

By MONTAGUE GLASS and JULES ECKERT GOODMAN

HUDSON Theatre, W. 46th St. near B'way. Evs. 8.20. Mats. Wed. and Sat. at 2.20.

Henry B. Harris Estate Managers
ARTHUR HOPKINS Presents
Henry Berger's Play Adopted by Frank Allen

The DELUGE

Cohan & Harris B'way & 43d St. Evs. at 8.15. Mat. Wed. & Sat. 2.15.
Cohan & Harris Present

A TAILOR-MADE MAN

a new comedy by Harry James Smith
with GRANT MITCHELL

BENEFIT PERFORMANCE GIVEN

A benefit performance for the Huntington Hospital under the auspices of the Women's Auxiliary, was given at Heckscher's Park, Huntington, Tuesday night, Aug. 21. The feature of the program was William Ellery Leonard's Indian play "Glory of the Morning," in which Alma Kruger, Viola Faust, Charles Fleming, Charles Webster and Frank Longacre appeared. The production was under the direction of Mme. Emma Garrett Boyd.

PAYNE'S FIRST PRODUCTIONS

Idea Payne's first productions for Charles Frohman, Inc., will be the Ethel Barrymore repertoire. Miss Barrymore is still appearing in motion pictures, but it is expected that she will follow "Rambler Rose" at the Empire Theater.

SECOND YEAR FOR MELODRAMA

The second year of "The Man Who Came Back," at the Playhouse, will begin Monday night, Sept. 3.

THEATER NEWS OF THE WEEK

BROADWAY PLAYERS IN SAN FRANCISCO

Richard Carle, Jack Wilson and Will Archie to Appear in Season of Musical Farce at the Alcazar

SAN FRANCISCO (Special).—George Ebey, now associated with the presentation of musical farce at the Alcazar, has returned from New York with several new productions and a complete roster of the first company that will appear following the present engagement of Kolb and Dill. The playhouse, he announces, will be opened on Labor Day with Richard Carle in either "The Cohan Revue" or "Nobody Home" as the attraction.

Associated with Carle in the first company will be Jack Wilson, who has been playing headline engagements in vaudeville; Will Archie, the midget comedian, who

played with Lillian Russell in "Wildfire"; Percy Bronson, lately a leading member of "His Little Widows" company at the Astor Theater, New York; Ben Linn, Hazel Kirke, Jane Urban, and Martha Golden.

The change in the policy of the Alcazar, according to Mr. Ebey, was due to a realization that stock drama had become a hazardous enterprise. The success of the Kolb and Dill season suggested the permanency of their type of entertainment. It is the plan of the management to present a series of musical farces and to take such of them as warrant the risk upon the road for tours.

HUBERT HENRY DAVIES MISSING

Hubert Henry Davies, dramatist, who had been recuperating on the Yorkshire Coast of England after a long illness following a hard period of hospital work in France, is reported to have disappeared. Mr. Davies' overcoat and cane have been found on top of a cliff, and the belief is he fell over the cliff into the water and was drowned.

Hubert Henry Davies was one of the most successful of the younger generation of dramatists. He was born in Cheshire, England, forty-one years ago, and came to San Francisco in 1883, where he worked for newspapers and wrote vaudeville sketches. In 1901 he returned to England and his first play produced there was "Mrs. Goring's Necklace," in 1903. Then followed "Cousin Kate," "Cynthia," "Capt. Drew on Leave," and "The Mollusc." Later came "Lady Epping's Lawsuit," "Bevis," "A Single Man," and "Doormats." His last play was "Outcasts," in which Elsie Ferguson appeared at the Lyceum Theater two years ago.

REGULAR SEASON AT BRONX

"Jerry" was the bill for the second and last week of Cecil Spooner's engagement at the Bronx Opera House, Aug. 20-24. Prominent in Miss Spooner's support are Jack Lorenz, the former popular leading man of the Wadsworth Stock company, who is renewing acquaintances here; Charlotte Wade Daniels, Helen Tilden, Norman Houston, Joe Kennedy, Douglas R. Dumbrie and George Kelly were others in the company. It is characteristic of manager "Jake" Rosenthal to fire the first gun of the theatrical season by giving a monster patriotic benefit, Sunday, Aug. 19, under the auspices of the New York Recruiting Committee, the members of which had worked assiduously for its success.

The Bronx Opera House has been redecorated and with the Golden Lobby of Fame looking more attractive than ever, is ready to receive Emma Dunn in "Old Lady 81," Saturday, Aug. 25, as the opening attraction of the regular season.

IDA C. MALCOMSON.

HOLD-UP MEN CONVICTED

Eugene Price and Albert Johnson, two of the four men who held up a \$20,000 crap game in the St. Francis Hotel on the night of May 16, were convicted of robbery on Aug. 23 before Judge McIntyre, in General Sessions. The roll of \$20,000, which made up the stakes of the game, was secreted under a rug in the room before the hold-up men got inside. Several prominent theatrical men are said to have been present just before and during the hold-up.

"HITCHY-KOO" MOVES TO LIBERTY

"Hitchy-Koo" moved into the Liberty Theater last Monday night, the occasion marking the opening of the regular season at that house. During the Summer Joseph Urban has been engaged, in redecorating the interior of the theater. Part of his work consists of seven canvas panels symbolizing the different seasons which have been painted on the foyer walls.

"WHAT HAPPENED TO JONES"

The revival of George Broadhurst's farce, "What Happened to Jones" will take place Friday night, Aug. 31, at the Forty-eighth Street Theater. This date will mark the twentieth anniversary of the opening of the play at the old Manhattan Theater.

RAUCOURT IN ORIGINAL ROLE

John Raucourt has been engaged for the motion picture version of "Please Help Emily," which is now being filmed at the Empire studios. Mr. Raucourt will resume the part he created at the Lyceum last season.

WESTERN "KNIFE" COMPANY

The Pacific Coast company to present "The Knife" will begin this week at Stamford with May Buckley in the leading part. The next engagement to follow will be Denver, Col., which will open the Western trip.

"THIS WAY OUT" AT COHAN

J. Fred Zimmerman to Present New Comedy by Frank Craven

J. Fred Zimmerman's latest production, "This Way Out," will open the regular season of the Cohan Theater, Thursday night, Aug. 30. The play is the work of Frank Craven, who also acts its principal role. It is founded on a story by Octavius Roy Cohen and J. U. Gleeson.

The cast includes Jed Prouty, Charles Trowbridge, Walter Baldwin, Jr., David Burton, Grace Goodall, Edythe Lyle and Millicent Evans. The entire action takes place in a hotel.

TO APPEAR IN NEW PLAYS

Charles Dillingham has completed the cast of "General Post," a drama by J. E. Harold Terry, which he will shortly produce. Among those who will appear are Cathleen Nesbitt, Cynthia Brooks, Viola Royce, Clifton Alderson, Vernon Steele, Wigney Percival, Cecil Fletcher and Harry Ashford. Fred G. Latham is staging the play.

The cast of "Mesalliance," Bernard Shaw's comedy, with which William Faversham will open the new Broadhurst Theater, in West Forty-fourth Street, includes Maclyn Arbuckle, Katharine Kaeled, Elizabeth Risdon, George Fitzgerald, Mrs. Edmund Gurney, Frederick Lloyd and Warburton Gamble.

Among those who have been engaged by A. H. Woods to support Robert Hilliard in "The Scrap of Paper" are Russ Whyal, Edward Ellis, Dudley Hawley, Robert Strange, Ruth Donnelly, J. J. Pierson, David Glasford, Charles Mattier and Margold Gilmore.

"CAPTAIN KIDD, JR." ON TOUR

Rida Johnson Young's comedy, "Captain Kidd, Jr.," will begin a touring engagement, under the direction of Cohan and Harris, at the Lyceum Theater, Rochester, N. Y., on Labor Day. The company includes Charles Dow Clark, Charles Brown, Robert Vivian, Wilfred Lytell, Lincoln Plumer, Thomas Williams, Lee Sterrett, Mona Bruns, Adele Holland, Laura Bennett and Alf De Courcy.

GIVE STATUE TO THE LAMBS

A bronze statue, "The Hiker," has been presented to the Lambs Club by the new officers of the United States Reserve who were at Plattsburgh, N. Y., as a token of appreciation of the entertainment which the Lambs gave at the training camp earlier in the Summer. The statue, about three feet high, represents an American soldier in light marching rig, without jacket. Allen G. Newman was the sculptor.

MARGUERITE SYLVA HERE

Marguerite Sylva, the Belgian prima donna, now wedded to an American naval attaché, has returned to New York to complete her plans for her appearance in operatic productions in New York next season. Madame Sylva's last appearance was at a gala performance of "La Favorita" at the Grand Opera House, Paris, where she sang the stellar role as farewell performance before returning to America.

KIRCHNER ESTATE SMALL

Mrs. Nina Kirchner, widow of Raphael Kirchner, the Viennese artist who died at the French Hospital two weeks ago following an operation for appendicitis, applied Aug. 15 to the Surrogate's Court for letters of administration on his property. The estate left by the late decorator of the Century Theater was estimated to be only \$3,700.

TO APPEAR IN "COUNTRY COUSIN"

The company engaged to appear with Alexandra Carlisle in "The Country Cousin," which opens at the Gaiety Theater on Sept. 3, will include Grace Elliston, Marion Coakley, Eleanor Gordon, Julia Stuart, Eugene O'Brien, Donald Gallaher, Arthur Forrest, Charles Mackay, Albert Tavernier, Donald Foster, and George Wright, Jr.

ACTORS' EQUITY ASS'N

Chicago Equity Contract Same as That in Existence in Popular Priced Houses

Members of the A. E. A. Are Most Earnestly Urged to Supply the Association Office With Correct Addresses.



Messrs. Wilson and Kyle returned from the conference with managers and the meeting of actors held in Chicago, Aug. 23 and 24, in a happy state of mind. The leading producers and managers of Chicago met them in a willing spirit of co-operation and agreed to adopt a uniform, equitable minimum form of contract to be used hereafter as the standard for all their attractions. The contract will be virtually the same as one we have had for engagements to be played in popular priced houses where the custom is to give more than two matinees weekly.

The maximum number of performances will be limited to two per day. This might tickle the risibilities of some of us if we were not so well aware of the inauguration during last season of three performances daily by a certain opulent and pretentious producer who owns the theater he occupies in New York.

In the future actors who play out of Chicago will receive full pay for every week they work; fares both ways; two weeks' notice; a limit to period of rehearsals, and arbitration of any issue that may arise by a local board made up of actors and managers alike, with one disinterested outsider.

Acknowledgment is offered most heartily to Managers Rowland, Howard, Gaskell, Gansolo, Gatts, Sherman, and Stauffer, of Chicago, for the open-minded way in which they treated the spokesmen of the A. E. A.

At the end of the conference Mr. Rowland declared: "This new arrangement will benefit us no less than actors, and I mean to urge every actor engaged by our office to join your association."

The day following the conference word was sent us that so soon as the new contracts which Mr. Kyle had been asked to prepare and send on should be received in Chicago, they would be used to supersede those already signed for the ensuing season.

A transcript of the actors' meeting of the 24th ult. will appear in the September Equity.

A resolution of appreciation for the zealous and unselfish service rendered the Association in Chicago by its deputy, L. Andrew Castle, was unanimously adopted.

BY ORDER OF THE COUNCIL.

NEW FARCE PRODUCED

Friend Wife, by Sumner and Segall, Given in Quincy

QUINCY, ILL. (Special).—Charles Sumner and Harry Segall's new farce "Friend Wife" was given its initial production last week at Quincy, where it was received enthusiastically. The plot is away from the beaten track and the authors handle their situations cleverly, upholding the interest until the fall of the final curtain. Miss Marie Marion, in the title role, did full justice to her part. The entire company proved adequate, creating excitement and upheaval throughout all of the three acts. There was special scenery, and "Friend Wife" was greatly enjoyed.

Sumner's play, "The Natural Law," is to be presented in the larger cities of the Pacific Coast this season, opening in Oakland and going to San Francisco for an indefinite engagement.

NOT TO APPEAR WITH BERNHARDT

Miss Albertina Rasch announces from Canada, where she is touring the vaudeville theaters, that her plans for 1917-18 do not permit her to accept an offer to join the forces of the Bernhardt organization on the conditions stated by Sarah Bernhardt's representative, and negotiations were terminated. Miss Rasch's tour under the direction of the United Booking Offices will be continued through Canada, the Middle West and the South, with a return to Philadelphia, New York and Boston at its close.

GOES TO PLATTSBURG

Alan Robinson, an actor identified with numerous Broadway musical comedy attractions, has joined the officers' training camp at Plattsburg. He has been assigned to the Sixth Company, Eighteenth Provisional Regiment, Reserve Officers' Training Camp. Mr. Robinson's last engagement was with the Gaumont Company, with which concern he was a director with headquarters at Jacksonville, Fla.

"LOVE O' MIKE" AT THE CASINO

"Love o' Mike," the Elisabeth Marbury and Lee Shubert production, reopened at the Casino Theater this evening. In the cast are George Hassell, Clifton Webb, Max Leeds, Leone Morgan, Allison McRae, Mabel Weeks, Alan Edwards, Clare Stratton, Hilda Pentland, Lucila Gear, Helen Clarke, Gloria Goodwin, Richard Hall, Rollin Grimes, Jack Bohn, Hazel Parr, and Kuy Kendall.

Will Elliott, well known on the International Circuit, has left the "road" and will manage the Washington Theater, Detroit.

FIRM OF JULIUS CAHN, INC., FORMED

Concern Capitalized at \$50,000—The Very Idea Company Included in New Amusement Corporations

ALBANY, (Special).—Nine new amusement corporations, formed to engage in both the motion picture and theatrical business, filed certificates of incorporation with the Secretary of State Hugo during the past week. The total capitalization of the companies amount to \$188,000.

Among the new concerns are the Julius Cahn, Inc., and the State Rights Distributors, of New York City. Each has a capital of \$50,000 and will engage in the theatrical and motion picture business.

Helen White, Meyer Klein and Alexander Werner, of New York City, are the principal stockholders and directors of The Very Idea company, organized to produce and exploit the play "The Very Idea." It is capitalized at \$10,000.

The A. Kay Company has taken out papers to deal in scenarios, and all literature used in connection with the production of photoplays and motion pictures.

The list of new firms follows: Julius Cahn, Inc., New York City. To produce and exploit theatrical, operatic and motion picture offerings. Capital \$50,000. Directors, Julius Cahn, F. Cahn and William O'Shaughnessy, 501 Fifth Avenue, New York City.

Royal Enterprises, Nyack, N. Y. To conduct a general theatrical and motion picture business. Capital \$25,000. Directors, Louis Shafarman, Rose Schulkind and Harry G. Kosch, 1800 Broadway, New York City.

State Rights Distributors, New York City. Motion pictures and theatrical productions. Capital \$50,000. Directors, Nelson Rutten-

berg, Godfrey Cohen and Ira Rutenberg, 165 Broadway, New York City.

A. Kay Company, New York City. Realty and to deal in scenarios and all literature used in connection with photoplays and motion pictures. Capital \$5,000. Directors, Lewis Epstein, Hannah C. Dennin and Mary Gilbridge, 63 Wall Street, New York City.

The Very Idea Company, New York City. Formed to produce, present and exploit the play "The Very Idea." Capital \$10,000. Directors, Helen White, Meyer Klein and Alexander Werner, 817 West End Avenue, New York City.

Inwood Theater Corporation, New York City. Realty, construction, theatrical, music halls and restaurants. Capital \$3,000. Directors, Godfrey Cohen, Mildred C. Sullivan and Beatrice B. Mead, 1999 Washington Avenue, New York City.

E. W. Farnham, New York City. Amusements and dance halls. Capital \$5,000. Directors, Ernest W. Farnham, George P. Reinhardt and Hermann Schauf, 416 West 122d Street, New York City.

Eldee Film Distributors, Nyack, N. Y. To engage in the motion picture business in all of its branches. Capital \$20,000. Directors, Louis Schafarman, Rose Schulkind and Harry G. Kosch, 1800 Broadway, New York City.

Offer's Restaurant Company, New York City. Theatrical and other amusements, also restaurants. Capital \$20,000. Directors, Charles Offer, Jacob Parris and Samuel Greenwald, 15 West 110th Street, New York City.

GEORGE W. HERRICK.

PRODUCTION POSTPONED

Worcester, Mass., Not to See Dramatization of "The Hornet's Nest"

"The Hornet's Nest," dramatized from the novel of Mrs. Wilson Woodrow by George Brinton Peck, of the dramatic desk of the Worcester, Mass., Gazette, scheduled for stock production but failing to materialize because of the closing of the house during the hot spell, is being considered for production by Manager Warren O'Hara, of the Hathaway Players in Brockton, Mass.

GEORGE B. BEAL.

SECOND YEAR OF "THE FLAME"

Richard Walton Tully's play, "The Flame," inaugurated its second season in Albany Aug. 27, heading from there direct for the Pacific Coast. In the cast this year are Martha McGraw, June Hawthorne, James Seeley, Godfrey Mathews, Louis Anker, Henry Sherwood, Byron Russell, Will T. Chatterton, George Le Solr, William O'Day, Harry Morvil, Jack Kingsberry, J. D. Walsh, Vira Rial, Alice Ives, Zon Wood, Helene Veola, Fred Pena and others.

BOLM TO DIRECT OPERA

Adolf Bolm, at present producing the Ballet Intime at the Booth Theater, has reached a mutual understanding with Gatti-Casazza, managing director of the Metropolitan Opera House, according to which M. Bolm will become the artistic director of the new Russian opera to be produced this Winter, and will put on a Russian ballet.

NEW K. AND E. COMEDY

In association with Edgar MacGregor, Klav and Erlanger will produce this season a comedy called "Sick-a-Bed," with Mary Boland in the leading role.

PLAYERS ENGAGED

Ann Andrews, the young California actress who made her New York debut last Spring in "Nju," at the Bandbox, has been engaged by Daniel Frohman for the role of the heroine in "Seven Days' Leave," the melodrama with which Mr. Frohman will re-enter the producing field. Courtenay Foote will play the leading male role.

Sol Aiken, last season with Mrs. Fiske, has been engaged by Madison Corey for Renold Wolf and Channing Pollock's "A Grass Widow," soon to be produced.

Frank Carter has been added to the cast of "The Passing Show of 1917," at the Winter Garden.

The following will be seen in support of Walker Whiteside in "The Pawn," which will open at the Fulton Theater Sept. 8: Marjorie Wood, Gertrude Dallas, Ione McGraw, James Crane, Malcolm Duncan, Joseph Selman, Nat Sacks, Desmond Gallagher, Asil Oakl, G. Tatsuno, K. Takemi, K. Akashi S. Furusho, and Elizo Terul.

Ralph Bratnard has been engaged for one of the principal roles in "The Red Clock," Edward B. Perkins's forthcoming musical production.

Henry Mortimer has been engaged to play the leading role in the Eastern company of "The Knife."

Margaret Kelley, who appeared in "Pierrot" last season, has been engaged by the management of the Century to appear next month in the new revue at that theater.

E. A. Well, who has been with the Longacre Theater management since it was first opened several years ago, has resigned from the executive staff of Messrs. G. M. Anderson and L. Lawrence Weber.

AISTON TO BE ACTIVE

With William Wood He Will Be Represented by Six Plays on Internat'l Circuit

Arthur C. Aiston will be one of the most active of the producers on the "International" Circuit this season. In conjunction with William Wood, he will first send out "A Little Girl in a Big City," which will begin its third annual tour Aug. 31, in Paterson, N. J. Many of last season's company have been retained, including Pearl Ford, Grace Bishop, Rachel Renard, James R. Field, Lyle Harvey, Anthony Burger, Charles Newman, and P. O'Brien.

On Sept. 3, also in conjunction with William Wood, Aiston will open the season of "After Office Hours" and incidentally that of the Lexington Theater, which will be one of the big spokes in the International Circuit this year. "After Office Hours" is by Roy Foster and was produced at the Hudson Theater, Union Hill, last Spring. The company comprises Dorothea Howard, Florence Burroughs, Margaret Paige, Charles H. Stevens, Frank Readick, Jr., Joseph Hyland, Karl Balsar, and others.

Late in September, Mabelle Estelle will start her tour under Arthur C. Aiston's management in "Turn Back the Hours," a new play by Edward E. Ross. Mr. Ross will stage the play, starting rehearsals Sept. 10, the season opening at the Orpheum, Philadelphia, Sept. 24. In October Messrs. Aiston and Wood will send out a new play by Hal Reid. Two other plays have also been accepted by them for production during the coming season.

EMPIRE TO OPEN SEPT. 10

The Empire Theater will open for the season on Monday evening, Sept. 10, with Julia Sanderson and Joseph Cawthorn in "Hamlet Rose," the new musical comedy by Victor Jacob and Harry B. Smith, the authors of "Sybil."

DIED

ROGERS.—Jessaline Rogers, former leading woman of the American Theater Stock company, died Aug. 19 at her home, 2400 Seventh Avenue. She was 52 years old, and was the widow of Frederick Hock, a tragedian, who died eighteen years ago.

EMANUEL LEDERER, who was a veteran of the Civil War and for many years an actor in this country and abroad, died Aug. 21, in his home, 150 East Seventy-fourth Street, of heart disease. Mr. Lederer, a native of Hungary, joined Eduard Harting, German actor, in a tour through the United States and later was associated in theatrical work with Mme. Janauschek. In 1889 Mr. Lederer returned to Germany and for more than ten years played character roles on the German and English stage. He returned to this country in 1892 after managing Edwin Booth's tour in Europe.

SARAH KENNEDY, known to the stage as Mildred Douglass, died Aug. 21 in her apartment in the St. Margaret Hotel after an illness of a few days. Miss Douglass was one of the original "Florodora" sextet.

BRANHAM.—Mrs. Hazel Branham, known to the theatrical world as Hazel Sanger, died in Seattle, Wash., Aug. 15, following a lingering illness.

WALKER.—Mrs. Walter Walker (Mildred St. Pierre) died at St. Vincent's Retreat, Harrison, N. Y., Aug. 23, after an illness of several months.

The father of Charles Baron, stage manager of the Maxim's Revue, died on Aug. 23. Mr. Baron had been ill for the past year.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

M. R. B., Brooklyn, N. Y.—Leah Winslow is at present appearing in "The Thirteenth Chair."

M. C. E., Waterville, Me.—Julia Sanderson played the title-role in "Kitty Grey" in 1909. She has never appeared in a play called "Kitty Gordon." (2) For the correct pronunciation of Doro, the two syllables are equally accented.

W. H. K., Cape May, N. J.—"The Rose of Persia" is a comic opera by Basil Hood and music by Arthur Sullivan. It was produced at the Savoy, London, November 29, 1899, and was presented in New York at Daly's Theater, Sept. 6, 1900. The plot concerns the idiosyncrasy of Hassan, a Persian philanthropist, who elects to entertain in his own house, beggars, mendicants and other doubtful persons.

ALMA AMES.—Cecil Spooner made her stage debut when a child while touring with her parents. At six years of age she appeared in "Under the Gaslight" in Augustin Daly's company. Since then she has appeared in stock in various cities, and in the following plays: "The Girl Raffles," "The Dancer and the King," "The Girl and the Detective" and other productions made popular in stock. (2) Rowden Hall is in stock at Akron, Ohio.

HILLIARD PREMIERE

Woods to Present Star in "Scrap of Paper" at Atlantic City

Robert Hilliard's new starring vehicle, "The Scrap of Paper," will be presented for the first time at the Apollo Theater, Atlantic City, on Sept. 10, under the direction of A. H. Woods. The play is a comedy in three acts by Owen Davis and Arthur Somers Roche. The complete cast includes Robert Hilliard, Edward Ellis, Carroll McComas, Russ Whytall, Dudley Hawley, Robert Strange, J. J. Pierson, David Glassford, Ruth Donnelly, Charles Mattler, and Margole Gilmore. The play will be presented at the Criterion Theater on Sept. 17.

NEW THEATER PLANNED

Jacob J. Shubert to Erect Playhouse at 1567 Broadway

Herbert J. Krapp is preparing plans for altering the five-story brick warehouse at Nos. 1567 and 1569 Broadway, into a theater and office building for the Jason Building Company, Jacob J. Shubert, president. The cost of the project has been estimated at \$50,000.



Apeda, N. Y.

ALBERT J. CARROLL

As Silvius in "As You Like It" on the New York Chautauqua Circuit This Summer.

Mr. Carroll was recently seen as the old Spanish gentleman in the Neighborhood Playhouse production of Quintero's "Sunny Morning." During the past season he presented ten original dance programs at the Neighborhood, besides appearing in their productions of "Petrouchka," "Great Catharine" and "The Queen's Enemies." He will also be remembered as Osiris in "Caliban."

NEWS OF STOCK PLAYS AND PLAYERS



EDWARD ROBINS AND MEMBERS OF HIS TORONTO STOCK COMPANY.
Besides Edith Tallaferrro, Josie Intropidi, and Earle Brown, the picture includes Officers of the Canadian Base Hospital.

CLOSING DATE ANNOUNCED

Poli Players Leaving Wilkes-Barre, Pa., on Labor Day

WILKES-BARRE, PA. (Special).—The Poli Players close Sept. 3, with "The Woman He Married." This has been a wonderful season of fourteen weeks, with everyone pleased and a manager smiling.

The players, headed by Director McKee, gave Manager John J. Galvin a solid gold watch and chain. The company, including Grace Hug, Nan Bernard, May R. Hunt, Marie Hodgkins, Alma Rutherford, Edward Everett Horton, Frank G. Bond, Arthur Buchanan, Rexford Burnett, Dan Davis, Jack McKee, Jack Roche, Harry R. McKee, director, and Karle O. Amend, all were in the big surprise.

JOHN ROCHE.

PLAYERS RETURN TO BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players opened the season of Aug. 17 and 18 in "Common Clay" to capacity, giving an excellent performance that was appreciated by an enthusiastic audience. Manager Warren O'Hara has assembled one of the strongest stock companies ever seen in this city, and his scheme of introducing all the players to the audience, with a brief response from each member, made a decided hit.

Miss May Jackson, the new leading lady, and Sadie Galloupe, formerly a member of the company, were recipients of several floral offerings. Miss Jackson, as Ellen Neal, made a most favorable impression, and is destined to become a prime favorite. Charles Wilson, the new leading man, had a small role, but his work showed him to be an actor of ability. William Macauley, now to this city, gave a strong and convincing impersonation, and Elmer Thompson did a fine bit of character work. Others who pleased were Jane Stewart, Mildred Florence (who replaces Betty Brown as ingenue, the latter being released to fill an engagement with the Oliver Morosco company in "Lombardy Limited"), and Walter H. Bedell and William H. Dimock, stage director. Sadie Galloupe gave an excellent character delineation and John Lorraine, a newcomer, was seen to advantage. The stage settings under the direction of William H. Dimock left nothing to be desired.

"Hit the Trail Holiday," week of Aug. 27. W. S. PRATT.

WILKES PLAYERS OPEN SEASON

The Wilkes Players will inaugurate their third season at the Wilkes Theater, in Salt Lake City, on Sunday night, Sept. 2, with "Common Clay." The company is composed of Nana Bryant, leading lady; Ralph Kloninger, leading man; Ernest Van Pelt, character man; Ancyn T. McNulty, character comedian; Claire Sinclair, heavy woman; Frederick Moore, heavy man; Cliff Thompson, juvenile and light comedian; Mae Thorne, ingenue; Frank Bonner, characters; George Barnes, stage manager and characters; and Huron L. Byrden, stage director. Nana Bryant, Cliff Thompson and Huron L. Byrden have been under the management of Tom Wilkes since the opening of his first stock house, which was in Salt Lake City three years ago. Ancyn T. McNulty is completing a play which Mr. Wilkes will produce in Salt Lake this season. ANCYN T. MCNULTY.

LEWIS PLAYERS IN JAMESTOWN

Begin Season of Ten Weeks at Lyric Theater—Pauline MacLean Stock Also Popular

JAMESTOWN, N. Y. (Special).—The Lyric Theater opened Aug. 20, with the Jack X. Lewis Stock Company. Three performances of "Her Unborn Child" were given to excellent houses.

Mr. Lewis played a season of stock at the Lyric last winter and is already popular in Jamestown, and Freddie Beaudoin, who is again with him, playing comedy roles, promises to become a favorite. The company includes, besides Mr. Lewis and Mr. Beaudoin, Nea Forbes, Bessie King, Mary Hamilton, Shirley Ward, Margaret Moore, Hazel Mae Barker, Clyde B. Carleton, John Deane, Parker Fennelly and Ted Williams. For the last three days in the week "Our New Minister" was given.

The company is booked for ten weeks, giving three performances daily, with pictures between acts. The Lyric is always a popular playhouse under Mr. Beckerich's management, and with Mr. Lewis's popularity the season will undoubtedly be most successful.

The Pauline MacLean Stock Company,

at the Samuels Opera House, scored a success during the fourth week of their engagement, Aug. 20-26, when they presented "The Girl He Couldn't Buy." The production was first class in every particular; the comedy work was clean and snappy, while the deeper parts of the play were well brought out.

Miss MacLean gave a delightful portrayal of Hope Nelson; George Ormsbee made the most of his opportunity as Joe Maynard, while Mr. Hilley, as Flip Edwards, was immense. It was Mr. Hilley's first comedy part here and it proved to be one of the best things he has done. Miss Neal was extremely funny as Kitty Burns, and Miss Kirby, Mr. Rosebraugh, Earnest East, Robert McKinley, James Dunseith and W. W. Richards were all excellent. Aug. 28, "Rebecca of Sunnybrook Farm" will be given with an augmented cast.

The company has extended its time here another five weeks, but it is hoped that it will be continued here indefinitely.

A. L. LANGFORD.

EMERSON PLAYERS BACK AGAIN

Reorganized, the Company Resumes a Full Season in Lawrence, Mass., in "Arms and the Girl"

LAWRENCE, MASS. (Special).—The Emerson Players will open their 1917-18 season at the Colonial, Aug. 27, presenting for the entire week "Arms and the Girl." Indications point to this excellent company of players breaking all records for dramatic successes in this city, and many surprises are in store for local playgoers, because of the fact that Charles Emerson, the owner, has the reputation of giving his patrons a fair return for their money. The executive staff of the company is as follows: Charles H. Emerson, owner and manager; J. William Schaeke, business manager; and Bernard Steele, director. The leading lady is Miss Dickinson, and Mr. Munnell is leading man.

Mr. Steele is busily engaged arranging for the most enjoyable dramatic season that Lawrence has ever known. He has secured a company of capable players, which, with the list of plays booked, as-

ures an exceptionally bright outlook. As a director, Steele is "par excellence," having had many years' experience in the theatrical profession, and during his career has handled some of the biggest road attractions and has directed many of America's foremost companies. He has been in the service of the Brady, Selwyn, Frohman and the Savage offices on various occasions as producer, and in stock direction has been at Lynn, Mass., Baltimore, Washington, New York City, Brooklyn, Cleveland, Denver and other cities. He has been associated with Mr. Emerson in Haverhill for several seasons. The company began rehearsals Monday, Aug. 20. Neil A. Sweeney has been engaged as carpenter for the productions. He is the dean of stage managers and carpenters around this section of the country. He has been stage manager at the Opera House for the past thirty-five years. W. A. O'NEIL.

CHESTER WALLACE PLAYERS OPEN

The Chester Wallace Players are in their second successful summer season at the Vailmont Pavilion, Williamsport, Pa. Mr. Wallace has a new leading lady in the person of Miss Marjorie Davis, who opened Aug. 20 in "Little Peggy O'More." The company includes Chester Wallace, Phil Heege, Fred Reto, Elmer Wallace, Ira H. Moore, George Wallace, G. B. Swartz, Marjorie Davis, Margaret Merriman, Dorothy Sutton, Maude Moore and Betty DeNar.

"COMMON CLAY" IN SEATTLE

SEATTLE, (Special).—At the Wilkes, by special request, "Common Clay," Aug. 12-18, was presented a second time in the season. The attendance was good. In the cast were Phoebe Hunt, Fanchon Everhart, Ruth Bennick, Jane Drawell, Cornelia

STAR PLAYERS APPEAR

Somerville Theater Is Opened with "7 Hours in New York"

SOMERVILLE, MASS. (Special).—Thoroughly renovated, epic and span in every nook and corner, cozy Somerville Theater opened its doors to an enthusiastic audience Monday, Aug. 20.

The offering was musical comedy from the pen of Mathew Ott, entitled "7 Hours in New York," and was presented by the Star Players, organized to tour the principal cities this season. Johnny Dugan as Lincoln Penny gave a great performance; Ruth Fielding, as Rena his wife, was sweet and charming. Both these clever people are prime favorites in Somerville and needless to say they were well received. Jack Fairbanks, Florence Major, Jeanette Darling, Billie J. Morrissey, Richard Barry and a stunning chorus all contributed to the success of "7 Hours in New York." Next week the Star Players are to be held over another week. "Oh Jonnie" is announced as the title of the attraction to be presented.

Starting with a holiday matinee Labor Day, New England's finest stock company, the Somerville Theater Players, will be seen in "Mile a Minute Kendal." A. B. C.

LAST WEEK IN TORONTO

Robins Players Present "Shirley Kaye" for Final Week of Their Engagement

TORONTO (Special).—Royal Alexandra: 20-25, Robins' Players, final week is given over to "Shirley Kaye," which despite its talkativeness is entertaining, and gives Mr. Frazier the best part he has had this season.

As Magen, Frazier was the most natural business man possible, making the bluff, hard-headed man very real. Virginia Brooks as Shirley (a most impossible woman), was splendid, acting with ease and grace at all times. Mr. Robins, as Lawson, was not very prominent, nor was John Sullivan, as Kaye. Vivian Laidlaw, as Mrs. Baylis, makes a small role stand out well, showing what a capable artist can do with minor roles. Helen Travers, Thomas Jackson, Reins Carruthers, Ethel Intropodi and Jack Amory all did conscientious work. Good attendance.

GEORGE M. DANTER.

RORICK'S PLEASING ELMIRA

ELMIRA, N. Y. (Special).—The Rorick's Opera company offered a splendid production of "The Yankee Prince," at Rorick's, Aug. 20-25, to large business. Jack Polard did remarkably well in the George M. Cohan part of Percy Springer. He was lively and sang in excellent voice and pleased immensely. Janet Velle made a most captivating Evelyn Fielding. She was at her best, and sang unusually well, contributing much to the success of the week. May Kilcoyne had, in Mrs. Fielding, her best part of the opera season and her crisp humor supplied laughs aplenty. Louise Orth was seen as Lillian Lloyd, and had many attractive songs. Big Arthur Cunningham was a huge success as Steve Daly and his rich basso voice never sounded better. Boyd Marshall made a splendid White-side Webster and sang his songs most acceptably. Lillian Ludlow proved an attractive detective. Rupert Greenlow was an adequate Mr. Fielding, and William Isard a good Earl of Weymouth. Les Daly, J. Drake, Herbert Palmer, and Jack McKee did well in smaller parts. "Flora Bella," Aug. 27-Sept. 1. J. MAXWELL BEERS.

ALBEE PLAYERS STILL POPULAR

PROVIDENCE, R. I. (Special).—"His Majesty Bunker Bean" was played by the Albee Stock Players to well filled houses. Minor Watson might be termed the "whole show." He had a part which called for a great deal of work and he rose to the occasion splendidly. He played without exaggeration and completely lost himself in the part of Bunker Bean.

The work of Miss Stamford as the Flapper was on a par with that of Mr. Watson, as was that of Mr. Schofield as Pops. Miss Reimer made a stunning grandma and Miss Martin a very sweet and charming "big sister."

The work of the entire company is entirely adequate and the play was well worth seeing.

ELMER C. SMITH.

STOCK CLOSES IN MONTREAL

MONTREAL (Special).—The season at the Orpheum ended in a blaze of glory, Aug. 18, with "A Pair of Sixes" as the attraction. At the end of the second act all members of the company were called and were showered with bouquets. Speeches were made by Frances McGrath and Rodney Hancock. Director H. Percy Meldon had left for business in New York at the beginning of the week and so his genial presence was missing. The members of the company made many friends and may be sure of a warm welcome whenever they return.

W. A. TREMAYNE.

A. G. D.

QUIET WEEK IN ATLANTIC CITY

Bernhardt in Two Performances at the Nixon—Brown Goes to Pittsburgh—Government Periscope Popular

ATLANTIC CITY (Special).—Sarah Bernhardt appeared at the Nixon Sunday night, Aug. 26, and offered scenes from "The Star in the Night," the "Merchant of Venice," and "Camilla." The Divine Sarah was assisted by such artists as Annie Louise David, harpist; Idella Patterson, contralto; Albert Donnelly, and Florence Hardeman. The engagement was for one matinee and evening performance.

Harry Brown, Sr., manager of the Nixon Theater, in this city, has been appointed manager of the Nixon Theater, Pittsburgh, and will take the reins of that theater beginning Sept. 10. Brown's appointment was made by S. F. Nixon over several other candidates. Mr. Brown came to this city from Buffalo, where he was manager of the Star Theater, and, incidentally, where he started F. Ray Comstock in the theatrical business and took over the management of the Savoy Theater, now the Cort, where he brought the vaudeville bills up to a high plane. When the Nixon was built Brown relinquished the management of the Savoy and opened the new house. He has had a colossal house and a tremendous proposition on his hands, but he has been eminently successful. The resort will hate to lose Harry Brown, but the well wishers of that great number of friends, in both the lay and theatrical circles wish him success in his new position. Harry Brown, Jr., who is manager of the Princess Theater, in New York, is the son of Harry Brown, of this city, and learned his business under the watchful eye of his father.

Harry James Smith's adaptation of Gerard Dregey's "The Well-Fitting Suit" was produced at the Apollo Theater Aug. 20, under the title, "The Tailor-Made Man." It was the only new production of the week. The play has been enjoying a run of sixteen weeks in Boston, and after playing a week's engagement here, will go direct to New York. Grant Mitchell is the feature member of the company and is the bright particular spot of the entire four acts. His leading woman is Helen MacKellar. The cast is large and the production well staged by Sam Forrest.

Due to Bernard Granville being called for examination for the army, Keith's headliner was forced to disappoint the big crowd at the opening matinee. However, the bill was a lengthy one. On the program were, the Three Dooleys, Gordon and William, Jimmie Lucas, Toots Paka and her Hawaiians, Bernie and Baker, Aubrey and Riche, the Scotch Lads and Lassies, and the Monkey Hippodrome.

At the Million Dollar Pier the Hipp bill included Andy Lewis, assisted by Frankie James and Roy Lloyd, Ward and Cullen, Fox and Cross, Latoy's Models, Four Val-darcs, and the Emmet Welch Minstrels. The official British War Exhibit is still being shown.

Blanche Duffield, the comic opera soprano, and Guido Ciccolini were the soloists at the Musical Festival concerts on the Steel Pier last Sunday evening.

The government regulation periscope, located on a specially built U Boat is popular with the "Sammy's" who are here on furlough. There are very few people who have actually seen the working of the periscope and the Steeplechase periscope shows the sky line of the resort, the beach and the bathers, ships at sea, and various other interesting incidents, and at a glance it is in particular demand, as it gives a view of the famous Boardwalk in its shimmering garb of electric lights.

The City Life Guards gave Houdini the tussle of his life last Friday night. The red-shirted heroes of many rescues, many of whom are adepts at tying knots, trusted Houdini up with so many yards of rope that it required the elusive one to expend every artifice at his command to extricate himself from the meshes of the manila. He was so weak when he finished that he could hardly speak; but he did the trick.

Betty Mudge and Billy Hines are dancing at the Ratskeller. Sophie Tucker has concluded her engagement at the Islesworth cafe, while the Versatile Sextette, Mildred Valmore and the balance of the bill still continue at the Martiniere.

George Cohan, Sam Harris, Eddie Dunn, Walter J. Moors and a host of New Yorkers came down to see "The Tailor-Made Man" on Monday night.

Next Tuesday night Julia Sanderson and Joseph Cawthorn will be seen as co-stars in the new Jacob-Smith musical comedy, "Hambler Rose," at the Apollo.

On Sept. 17 another William Huribut play is scheduled to open in this city. The title is "Saturday to Monday." Winthrop Ames is the sponsor for the play. It is described as a play of feminism. Huribut's last play to be seen here for a tryout was "Romance and Arabella," in which Joseph Riter starred Laura Hope Crews.

Roger McKenna, who was with "Eileen" last season, is a member of the life guard force. McKenna expects to return to the Herbert-Blossom-Weber piece in the fall.

Belle Blanche is enjoying a brief vacation in this city. LOUIS CLINE.

JERSEY CITY

JERSEY CITY (Special).—The season opened at the Majestic Theater Aug. 20, with "Hello, America," to capacity business. The burlesque is clean and has fine cast, and the new policy is sure to be a winner. In the company are Sam Lewis, Sam Dody, Primrose Seman, Grace Hayward, and Kitty Glasco. The chorus is fine, and the dressing excellent. Al Reeve's Beauty company, Aug. 26-Sept. 2. Sam Sidman Big company, Sept. 3-8.

Jay Packard opens the Academy of Music Labor Day, with one of his stock companies. Popular plays will be presented.

A regular Keith bill was put on at that house Aug. 20-22, to crowded patronage. Refinement and artistic work were provided by Harry Beresford and company in "Mind Your Own Business," a capital sketch. Hal and Francis had a funny skit. Tom Van and De Lisle and Vernon had a sure fire number. Roger Gray and Mary Frances were favorites. Lazar and Dale, colored comedians, had good comedy. Martin and Maximilian did "Magic That Isn't Magic." Douglas Fairbanks was the screen star in "In Again—Out Again." Appearing Aug. 25-26: Harry Rapt and company, Fern and Davis, Clark and Revere, Frank Gorman, Van Stine and Lewis, Lunette Sisters, and Mollie King in the photoplay, "The On the Square Girl."

A party in honor of Yaobel Whelan, who made her debut as a dancer with the "Hello, America" company at the Majestic Theater, Aug. 20, was given after the performance that date, at which a number of friends and members of the company participated.

Maurice E. Cain, manager of the "Hello, America" company, is a resident of this city and met many old friends here.

Louis J. Dittmar is again orchestra leader at the Majestic Theater, his seventh consecutive season. WALTER C. SMITH.

EDMONTON, CAN.

EDMONTON, CAN. (Special).—Empire: Dark. Pantages, Aug. 15-18: Good bill all the way through, including "The Winter Garden Revue," a musical act with good principles and good looking chorus of girls—nicely costumed and staged; Mori Brothers, Japanese acrobats; the Sully Family, whose homely fun is always welcome; Norrine Coffee, singer, and Willie Solar, comedian. Good business.

The Empress, which has been using Fox and V. L. S. E. pictures, is now getting Goldwyn Service in addition. Mae Marsh, in "Polly of the Circus," will appear there first, to be followed by Madge Kennedy in "Baby Mine"; Maxine Elliott in "Fighting Odds"; Jane Cowl in "The Spreading Dawn." GEORGE FORBES.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—"The Movie Girl," a smart musical comedy, headed an excellent bill at Pantages, week of Aug. 12. Another feature was "A Breath of Old Virginia," well staged and capably acted.

Merrian's Swiss Canines drew big crowds to the Hippodrome the first half of the week. Stewart's 1917 Girl Revue headed the bill the second part of the week.

At the Strand, Charles Oro and company, in a Chinese comedy, held a strong lead the entire week.

The most interesting event of the week in the local movie world was the visit of Julian Hittinge and Lasky players, who came up from Hollywood to obtain background for a new picture to be called "The Clever Miss Carfax."

Big pictures of the week were "The Amazons," at the Columbia; "On Trial," at the Liberty, and "The Candy Girl," at the Peoples. On a return engagement, Mary Pickford, in "A Romance of the Redwoods," at the Star, did a fine business.

After all-summer darkness, the Lyric reopened Aug. 18, with Captain Kleinschmidt's pictures, "The War on Three Fronts."

At the Oaks, the William G. West Musical Extravaganza Company continues to furnish the principal amusement in the Auditorium.

C. M. Hill, long identified with the film business in the Northwest, has opened offices in Portland for the Progressive Motion Picture Company, for distribution of Paramount-Artcraft pictures.

Work has been started on the new theater of the F. and S. Improvement Company, in Centralia, Wash. The building will be 75 by 120, two stories high, with a seating capacity of 1,000.

JOHN F. LOGAN.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (Special).—Charles Vance, manager of the Grand Theater, has booked the "Million Dollar Doll" for the opening attraction, Aug. 29: "Broadway After Dark," Sept. 5, and "One Girl's Experience," Sept. 12. The interior of the Grand is being redecorated and refurbished. Coming: Week of Aug. 27, Ed. Evans's Carnival company. CYRUS D. SIMPSON.

BELFAST, ME.

BELFAST, ME. (Special).—Colonial Theater: "Oh, You Kid," Aug. 20, pleased full house; Gladys Klark billed for Aug. 27-29, Klark-Urbani, Sept. 3-5. This house is giving its patrons some of the best photoplays obtainable. F. T. CHASE.

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good act; "A Friendly Call," a real little gem of Irish comedy excellently acted by Charles B. Nelson, Edna Bostedo and Charles B. Mack; "Oh, You Dearie," musical tabloid with some good comedy and pretty costumes; Nell McKinley and Lane and Harper. Business good. The house has been thoroughly renovated and looks very pretty and cozy.

DALLAS, TEX.

DALLAS, TEX. (Special).—Majestic: Headlining this week's bill was Mrs. Gene Hughes, in Edgar Allan Woolf's playlet, "Gowanus." Mrs. Hughes is supported by Macy Will and Russell G. Randall.

Others in the excellent bill were: Earle Beeman and Claude Anderson, Andy Francis and John Ross, Spencer Kelly and Marian Wilder, The International Four, Clark and Hamilton, and the Five Nelsons, who closed the bill. FRANCIS FOLSOM FIFE.

SHEBOYGAN, WIS.

SHEBOYGAN, WIS. (Special).—Sheybogan Opera House: The headliner for this week's vaudeville bill, Aug. 17-19, was Miss Kathleen Kia Wa Yak, a real Indian maiden giving an entire musical performance on an Italian harp, Irish harp and banjo. The Broadway Trio won rounds of applause in their act. Others were Paul Earle, Helen Savage and company, Pearl White in "The Fatal Ring."

The Majestic offers "The Slacker," Aug. 21-22. Robert Warwick in "The Silent Master" at the Idle Hour.

J. G. FROIDEL

CALGARY, CAN.

CALGARY, CAN. (Special).—Grand: Dark this week. Next week "Her Unborn Child." Pantages, Aug. 13-18: Dumitrescu, Ben Dunham Troupe, gymnasts, and



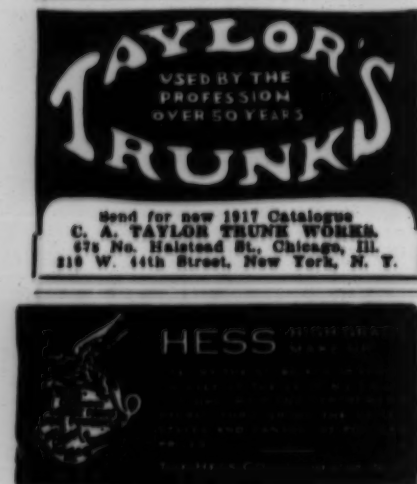
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HESS

PROVIDENCE

PROVIDENCE, R. I. (Special).—The Colonial Theater was opened Monday afternoon for the 1917-18 season. The attendance at the initial performance was good. Abe Reynolds, one of the best known comedians of the stage and his company, "The Merry Ringers," are exceptionally good. Florence Mills, an old-time favorite, is the leading woman. Jean Leonard is a hit as a soubrette, and the members of the chorus compare favorably with other companies. Others in the company are Doc Dorman, Richard Pyle, Eugene Morgan, Joe Feldman, Fred Brody, Jack Giffalian and Al Ross.

Extensive repairs have been made to the house and all traces of last winter's fire have been erased with new decorations and lighting equipment.

Majestic: Lew Wilson, the variety boy, heads the bill for this week. Howard Chase and company present the merry one-act farce, "The Fool Killer." Dawson, Lannigan and Jones are seen in their newest offering. Putman and Lewis offer a new line of bright patter songs and characters. McLinn, Sutton Trio and Shirley Sisters complete the bill.

The Modern Theater is showing a powerful and timely production called "The Slacker," featuring Emily Stevens; also Hyrant Washburn in "Skinner's Baby."

The Empire is showing "The Second Mrs. Tanqueray," and "A Wife on Trial." Gaiety, Bijou, Palace, and Casino are showing good pictures and all are doing a fine business.

Emery Theater is closed for alterations. Announcement for the coming attractions will be given later.

Pro Opera House, week of Aug. 27. Allen Doone in "Lucky O'Shea," a romantic comedy. Opera House closed this week, Aug. 20-25.

ELMER C. SMITH.

STEIN'S
RAKE-UP
NEW YORK

KEITHS TO BUILD OVER PLAYHOUSE

Historic Boston Theater to Be Largest Motion Picture House in the World—Two New Attractions Open

Boston (Special).—The news that A. Paul Keith and Edward F. Albee would build over the famous Boston Theater, on Washington Street, and make a new house at an expense of more than a million dollars greatly interested Bostonians, for the old house has been in existence since 1854 and has been visited by millions of people. The new theater will be the largest in Boston, and it is claimed, will be finer than any other moving picture house in the world. The box office and main entrance are to be on Washington Street, and the arcade on Tremont Street will be removed and a new entrance built in its place. The plan calls for a seating capacity of more than four thousand, and the stage when completed will be the largest in Boston, as it is now. Two or three years ago some New York man planned to take over the theater and build on its site the largest hotel in New England, if not in America, but the project fell through, as it was estimated that the cost would be so many millions that no returns could be expected on the investment.

Boston's theatrical season is now well under way. Saturday evening the Tremont will open with "Turn to the Right" and

then, when the Majestic throws wide its doors, the season of 1917-1918 will begin to make theatrical history.

Last evening the Hollis opened with "Here Comes the Bride," in which Francine Larrimore has a part that fits her well.

At the Globe the stock company is playing "The Truth." This theater is giving matinees on Wednesdays, Thursdays, Fridays and Saturdays.

At the other houses: Colonial, "Have a Heart"; Wilbur, "Oh, Boy"; Park Square, "Canary"; Cottage, "Shubert"; His Little Widows; these four are successful musical plays. Boston playgoers seem to want music and dancing, probably because the war feeling here is so tense. Edward Peple's old-fashioned play of Quaker life, "Friend Martha," at the Plymouth, is pleasant and entertaining.

The Copley will close Saturday night, as "The Man Who Stayed at Home" has run for three months and the players need a vacation. The house has been practically filled at every performance all summer, no matter what the weather. The new season will begin Oct. 1.

D. CLAPP.

FALL ACTIVITY IN ALBANY THEATERS

"Leave It to Jane" Opens Harmanus Bleecker Hall—Yiddish Players Present "God's Gifts"

ALBANY, N. Y. (Special).—With all of the local playhouses now open and offering a splendid list of popular attractions, the regular theatrical season is now well under way. Business has been especially heavy and a successful season is anticipated by the managers of Albany theaters.

Harmanus Bleecker Hall had a brilliant opening Aug. 17, 18, with the new musical comedy, "Leave It to Jane," produced by Elliott, Comstock and Gest. It is founded on "The College Widow," by George Ade and scored a most pronounced success with full capacity audiences and is destined to be one of the season's big hits. The musical features were exceptionally strong, and the cast of principals above the average. Individual hits were won by Edith Hallor, Georgia O'Reamey, Arline Chase, Lillian Cullen, who replaced Ann Orr, who was ill; Oscar Shaw, Olin Howland, Ruloff Cutten, Robert G. Pitkin, and Dan Collier.

Edwin A. Nelson's Yiddish company in "God's Gift," with Madame Prager, and Kalman Jeweller in the leads, attracted a big audience Aug. 26.

Neil O'Brien and a capable company of associates presented a snappy up-to-date minstrel performance Aug. 22, playing to two packed houses. Richard Walton Tully's drama, "The Flame," Aug. 27-29. Guy

Bates Post in "The Masquerader," Aug. 30-Sept. 1.

Vaudeville patrons crowded Proctor's Grand Aug. 20-25, the opening week of the regular Fall and Winter season. A splendid bill was offered for the first half. The leading acts were Stan Stanley, Harry Bowman and company, Grace De Mar, The Diving Seal, Bolger Brothers, and Lalla Selbini. The week-end bill included Dorothy Regal and company, and the Volunteers, a singing novelty act. The added screen features were Bessie Barriscale in the "Borrowed Plumage," and Wilfred Lucas in "The Food Gamblers."

Fred Irwin's Big Show, featuring Leo Hayes, the eccentric comedian, capably supported by an excellent company of burlesque artists, served to attract large crowds at the Empire for the week Aug. 20-25.

The houses offering exclusively film productions all did a big week's business. George Beban, Jack Pickford and Louise Huff were the drawing cards at the Leland. Louise Glaum at the Hudson, Donna Drew at the Clinton Square, Frederick Warde at Proctor's Annex, and Howard Esterbrook at the Madison.

Clarence Hibbard, the well-known black face comedian of this city, has been signed with John Vogel's Minstrels.

MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—The formal opening of the Orpheum Theater for this season takes place Aug. 27. Manager Arthur Lane has been taking his summer vacation in an auto in the Mississippi Delta. Headliners and features galore are promised for the Autumn and Winter. The summer vaudeville and pictures that closed recently to give a brief vacation interim, were a great success.

The moving picture shows in Memphis, city and suburbs, have been active all summer. The Princess has erected a handsome metal and glass awning with dome and electric lighted top.

Loew's Lyceum has been running continuously all summer, and Manager Ben Stalback will start Winter bookings the first week in September.

The Alaska roof garden on top of the Falls Building has had a fine August business. A. B. Morrison, of park fame, is manager there.

The Lyric, the high-price show house, opens again under the management of Frank Gray in October. Before that there will be some preliminary shows. "A Million Dollar Doll" opens Sept. 9. Some excellent attractions have been booked.

C. C. GRISSAM.

TORONTO

TORONTO, CAN. (Special).—Shea's, Aug. 20-25: Opening bill proved a splendid one, with Haruko Onuki, a Japanese prima donna, carrying off chief honors. Her singing voice is splendid, and her diction fine. Elizabeth Brice and Charles King, assisted by Sydney Franklin, gave a number of selections with a little more refinement than most of their kind do, to very ordinary songs. Jos. E. Bernard and Miss Bristow in "Who Is She?" pleased; also Browning and Denny and Phina Coy (a good colored troupe of singers and dancers). Large attendance.

Loew's, Aug. 20-25: "Zelaz," an exquisite pianist, is the headliner, and scores well. Jenks and Allen (good comedians), Hutchinson and Southern, and John Leclair with his juggling share as well. Picture feature is Robert Warwick in "Family Honor." Large attendance.

GEO. M. DANVERS.

ST. JOHN, N. B.

ST. JOHN, N. B. (Special).—Imperial Theater (Manager Golding): Having booked Savage's "Everywoman" for Aug. 29, 30, the house promises to be sold out for all the performances.

The Triangle: Greater Vitagraph and Metro bills, which this theater shows, are bringing fairly good business, but the houses in general are feeling the effects of the fine weather.

The Opera House (Manager McKay): Presenting a selection of big timers with the regular program, is doing steady business. This week "Gee Wizz" and the Three O'Connor Sisters heading the bill.

The Unique (Manager Hurley): The Arlington Orchestra has been booked for a return visit for the coming season, commencing Sept. 10, and starts "The Fatal Ring" serial.

Gem (Manager Trifts): Business usual with strong bills of moving pictures and vaudeville.

Lyric (Manager Hurley): Box office steady. Pauline Frederick in "Sleeping Fires," showing next week.

Queens Rink, having been taken over by R. Armstrong, is being fitted out as a theater, and will run pictures, with a stock company at certain times. One of the largest stages in district is being erected.

PERCY GIBSON.

NEWBURGH, N. Y.

NEWBURGH, N. Y. (Special).—"The Million Dollar Doll" had the honor of opening the season of 1917-18 Monday, Aug. 20. The house has been entirely re-decorated and quite a few alternations which improve the theater greatly were made.

The principals in "The Million Dollar Doll" were Harold Carr, Scottie Friedell, Grace Palmer, Norma Barry, Gladys Parker, and a stunning chorus. The company will play the first half of the week at Newburgh, and the last three days at Poughkeepsie.

Newburgh's burlesque fans regret very much the death of Maudie Heath, one of the principals of last season's show, "Step Lively Girls" company. Miss Heath in private life was Mrs. Louis Epstein, wife of a theatrical producer.

A. EDWARD WALKER.

SAN FRANCISCO

SAN FRANCISCO (Special).—Robert Pike brought an action for divorce against his wife, alleging that she deserted him to act before the camera. Besides acting in the movies she writes scenarios under the name of Frances Marion.

The Tivoli, the large picture house, one of the string owned by Turner and Dauhken, has a new organ that has about two hundred and fifty keys.

Sessue Hayakawa, the Japanese actor is in the city for a vacation.

The Rialto, picture house, has advanced the price of admission five cents, owing to the big features. This house has contracted for the \$2,000,000 program of the Fox Company.

The Graumans have contracted to sell the Strand to the Rialto people, the price being said to reach \$100,000. Sid and his father will move to Los Angeles, where they are erecting a large picture house at Third and Broadway.

The Columbia has "The Boomerang" for the last week, the play having run to capacity during its stay of four weeks. On Aug. 27 Klaw and Erlanger will present the Roy Atwell-Max Marcin farce, "Here Comes the Bride."

The Alcazar is still running Kolb and Mill in "The High Cost of Loving" to capacity, but on Labor Day, Richard Carle, who is already with us, will open in "The Cohan Revue," and later on in his own version of "Spring Chicken."

The Cort is now in the last week of "So Long Letty," which also ran to capacity on its triple return engagement. On Sunday night, Aug. 26, Blanche Ring will come to us again in her new play, "What Next?" She is under the Morosco management.

The Wigwam is playing to big business with "The Silent Witness." Next week, "The Frame-Up" will be offered at this house.

The Orpheum has a catchy program this week including Lew Brice, The Barr Twins, Harry Girard and company, Rita Roland, Edwin House, Anita Wright's Dancers, "The Headliners," by Toomey company, and Hamilton and Barnes.

The Strand has Louise Glaum in "Golden Rule Kate," a picture.

Pantages has Betty Keith as a headliner, with other vaudeville acts and a picture for good measure.

The Casino has Ethel Clayton in the picture "Souls Adrift," with vaudeville in addition, and the "Hip" features, "Seven Gypsy Brigands," with a picture added.

A. T. BARNETT.

HOBOKEN, N. J.

HOBOKEN, N. J. (Special).—The burlesque season at the popular Empire Theater was inaugurated Monday matinee, Aug. 20, and every seat was sold long before the house was opened. The opening attraction, "The Girls from Joyland," with a splendid cast of clever entertainers. Jolly Billy Gilbert is the chief fun dispenser, and he is very ably assisted by Bobby Barker. "The Girls from Joyland" contains everything possible in the way of diversion. The most conspicuous hits were: "At Your Service," "Sailing on the Henry Clay," "Where Did You Get That Girl?" "Made in the U. S. A." "I Can't Behave When You're Around," "Mammy Blossom's Possum Party," "Ragtime Boys Are Off to War," "Oh, Papa! We'll Never Let the Old Flag Fall," and "Foolish Flirtations." Week beginning Aug. 27, "Some Babies."

Loew's Lyric Theater: Douglas Fairbanks in "Down to Earth." The last half of the week Jack Pickford and Louise Huff in "The Varmint," from the famous boarding school stories by Owen Johnson. The vaudeville program the first half of the week included "Well, Well, Well," a farce comedy; Howell and Sadler, the harmony girls offering the latest hits; Duke and Vine, comedians, and the Two Totos, pantomime comedians. The last half of the week, Aug. 23-26, the New York Comedy Four; Stanley and Byrnes; Two Jolly Bachelors; Claire and Innes; classy diversions of songs, steps and stories; Edward Lynch, Grace Dale and company in "The Husband's Return," an amusing one-act playlet; Polin Brothers, eccentric acrobatic funsters, and several interesting photoplays. Capacity business at every performance.

The Strand Theater will reopen on Labor Day under K. & E. management, and Hoboken patrons will have their first opportunity of witnessing all the recent Broadway hits at popular prices.

C. A. BITTICHOFFER.

LOWELL, MASS.

LOWELL, MASS. (Special).—Keiths: Aug. 10, Max Figman in "Jack Chanty"; Aug. 20-22, Antonio Moreno and Mary Anderson in "By Right of Possession" and Emmy Wehlen in "The Trail of the Shadow."

Merrimack Square Theater: Aug. 19, Bryant Washburn in "The Man Who Was Afraid"; Aug. 20-22, Hall Caine's "The Deemster," featuring Derwent Hall Caine.

Owl: Aug. 19, Henry Gaile in "The Monster of Fate"; Aug. 20 and 21, Theda Bara in "Heart and Soul," and Stuart Holmes in "The Test of Womanhood."

Crown: Aug. 19, Helen Ware in "The Price"; Aug. 20 and 21, Nance O'Neill in "Hedda Gabler."

Royal: Aug. 19, H. B. Walthall in "Little Shoes"; Mutt and Jeff, and "The Scarlet Runner"; Aug. 20, 21, Mary Pickford in "The Pride of the Clan," and Charlie Chaplin.

Academy of Music: Dark. L. C. BOLDOC.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—Old Man Burlesque came a proper cropper when the opening entry of the season's card, "Darlings of Paris," ambled under the wire at the Worcester Theater, Aug. 23-25. There may have been worse shows, but they have never been seen in dear old Worcester. A good location for the "Darlings," especially their comedy, would be a nice cool chamber of concrete beneath the city streets. Shows at the Worcester in the past have been cleaned up and if the management has anything to say about it the operation will be repeated pronto.

The first legitimate production of the new season will be "Good Gracious Anna-bell," on Labor Day. The Grand will reopen on the date with International Circuit shows, the first being a return engagement of Walter Lawrence in "Come Back to Erin." George Elmore has replaced Billy Barry as manager, Barry having been transferred to Poli's house in Scranton.

Frank D. Shea, for several years manager of the Worcester, has been made general manager for P. F. Shea, replacing James Sheehan. He will doubtless be local manager and general manager, being assisted locally by Robert Clark.

The season at Lincoln Park, George Goett, manager, will come to an end Saturday, Sept. 1. It has been very successful. The closing attraction brings back Lou Powers in "The Military Miss," the most favored performer here of the season.

Billy B. Van's old act, "Props," was given a try-out at Poli's this week, Aug. 20-23, with the Sisters Beaumont, as usual, and Walter Schrode. The act still shows promise and Schrode is a comedian of possibilities.

The New Park Theater will inaugurate a new policy of big features, each to run one week, starting Monday, Aug. 27, with the Emily Stevens feature, "The Slacker." A private run of the picture was given the previous Saturday morning for city officials and the press.

GEORGE BRINTON REAL.

LONDON, CAN.

LONDON, CANADA (Special).—Grand Opera House: Business continues good with the following films: William Nigh and Violet Palmer in "The Blue Streak"; Harold Lockwood and May Allison in "Pigskin Island"; William Farnum in "The Price of Silence"; Emmy Wehlen in "The Trail of the Shadow"; Vernon Castle in "Patricia"; Stuart Holmes in "The Derelict"; Madame Petrova in "The Secret of Eve"; George Walsh in "High Finance"; Frances Nelson in "The Beautiful Lie"; and George Walsh in "The Book Agent." Comedy and news films and vaudeville on the same bill.

Patricia: Manager Stewart put on a Mary Pickford, week Aug. 6-11, with "The Little American" for the first four days, and "The Poor Little Rich Girl" for the balance. Other feature films were Mary Miles Minter in "Annie for Spite"; Clara Kimball Young in "Love's Sunset"; Bryant Washburn in "Filling His Own Shoes"; Marjorie Rambeau in "The Debt"; Shirley Mason in "The Law of the North"; William Russell in "The Masked Heart"; Henry B. Walthall in "The Truant Soul"; and Douglas Fairbanks in "In Again, Out Again" (probably the best film this popular star has appeared in). Some of the comedy films were Billy Rhodes in "Two of a Kind" and "Bluffing Father"; Fatty Arbuckle in "The Rough House" and Hank Mann in "A Bon-Bon Riot," and fair vaudeville to good attendance.

Majestic: In addition to the regular film program, Harold Jarvis, the well-known tenor, has been secured for an extended engagement, and his popularity is as great as ever, judging by the attendance and applause, and Manager Logan is to be congratulated on securing such an attraction for his house.

C. E. A. WEBER.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—The movie theaters had an array of big stars this week which presented a varied assortment of motion picture entertainment, complete with interesting stories, and backed up in several instances with elaborate settings. Despite the fact that vacations are interfering with the prosperity of the show business at present, business was good.

Empire: Aug. 20-22, "4 Newsmen." Hoyt and Heins, Little Lord Roberts and company, and Tyler and St. Claire were on the vaudeville bill. The feature picture was Jack Pickford in "The Varmint." Aug. 23-25 (vaudeville), Aitken Trio, Green and Quinn, Mark Lindner and company, and Murray and Page. The feature picture was Carlyle Blackwell and June Elvidge in "Youth."

Broadway (feature pictures): Aug. 20-22, Viola Dana in "Lady Barnacle." Aug. 23-25, Virginia Pearson in "The Wrath of Love."

Premier (feature pictures): Entire week, Aug. 20-25, Marguerite Clarke in "The Amazons." Strand (feature pictures): Aug. 20-22, Anna Q. Nilsson and Chester Barnett in "The Inevitable." Aug. 23-25, Jean Southern in "The Cloud."

Star (feature pictures): Aug. 20-21, Franklin Farnum and Agnes Vernon in "The Clock." Aug. 22, 23, Mary McLaren in "The Plow Woman," and Carter De Haven in "Where Are My Trousers?" Aug. 24, 25, Charlotte Walker in "Partners."

Victoria (feature pictures): Aug. 20-22, Edwin Arden in "The Iron Heart," Eddie Polo in "The Gray Ghost."

W. A. O'BRIEN.

HOUSTON, TEX.

HOUSTON, TEX. (Special).—Majestic: Things got off with a rush for the first day of the Majestic season. It was a good show that Manager W. L. Sachtleben had for the three audiences that filled the theater both afternoon and evening. The three performances are a new arrangement that will handle crowds of Saturdays, Sundays and holidays throughout the season. But the new arrangement of program is not the only claim to newness that the theater can muster. Everything is new from the cover design of the program to the water faucet on the sanitary drinking fountain. The program has been copied from cities of the East and the local management hopes thereby to solve its own problem of space. Another show has been added for Saturday and Sunday. The matinee will come at the usual time. But for those two days the first evening performance will begin at 7 o'clock. Another will start at 9:15.

Since all programs are given headliners, the honor of the opening week must go to the skit entitled "The Girl from Amsterdam." Direct from the battlefield in France comes Louis Hardt, a British private on furlough; his act is a novelty. The man is deceptive. How a man of his stature can muster the strength he shows is a wonder. There is a touch of things military about his act. Hardt has been decorated by the French Government for his bravery. If his courage is in any way commensurate with his strength no doubt he deserved all the honors the French Government could muster. Other good acts on the bill were well received.

At the Queen Theater: Douglas Fairbanks in "Down to Earth." Drawing it full houses.

At the Zoe: Clara Kimball Young in "The Test." Starting Wednesday, Rex Beach's "The Barrier."

At the Isis: Mabel Taliaferro in "The Jury of Fate."

At the Crown: James Morrison and Christine Mayo in "Two Men and a Woman"; to-morrow, Earl Williams in "Apartment 29."

At the Liberty: War pictures, "Heroic France," showing "Our Allies in Action." The moving picture business in Houston, Tex., is very successful. All houses draw good crowds at all times.

HERBERT GORDON.

OMAHA

OMAHA, NEB. (Special).—Empress: For the first four days of the week, "The Three Merry Maids" head the bill. They are exceedingly pretty girls who sing and dance well. "To Make You Laugh" is the title of Lator and Geer's number and they certainly are a pair of funny fellows. Allen and Allen do a novelty ring and comedy boxing act. Nimp and Schuster are two young artists on the violin and accordion appearing as "Wondering Musicians." The picture play for the bill, "The Second Mrs. Tangueray," features Sir George Alexander and Hilda Moore.

Strand: Beginning this week, the Strand starts a policy of only two changes of program each week. "We are going to play only big features," said Manager Thomas. "Pictures that are entitled to longer runs than is possible with three changes of program weekly. Changes will be Sunday and Tuesday or Sunday and Wednesday." For the first three days of this week Anita Stewart in "The Girl Philippa" is the attraction.

Commencing Wednesday and ending Saturday comes the Cohan and Harris dramatic success, "On Trial."

Announcement is made that the Boyd Theater will show both Shubert and International Circuit attractions during the 1917-1918 season, which opens Sept. 2. The name of the opening attraction has not been announced.

Among the attractions booked over the International Circuit and which will appear in Omaha this season are "Madame Sherry," "Step Lively," "Daughter of the Sun" (a Hawaiian play) and "Going Straight."

The first Shubert attraction probably will be Al Jolson in a return engagement of "Robinson Crusoe, Jr."

Manager W. J. Burgess will announce the other Shubert attractions upon his return from his vacation.

FRAN.

ELGIN, ILL.

ELGIN, ILL. (Special).—Elgin has had a good carnival here, week of Aug. 20, the Great Patterson Shows furnishing the attractions. This is the most pretentious carnival Elgin people have seen. No graft of any kind was permitted, and the shows were all good and clean. The California Frank Wild West Show, which appeared at Riverview, Chicago, all season joined the caravan here and will remain with the Patterson shows the balance of the carnival season.

The Grand still continues vaudeville on Sunday only; moving pictures are given off nights.

MRS. J. A. DUMMER.

OTTAWA, CANADA

OTTAWA, CANADA (Special).—Dominion: The following are filling the house to capacity at each performance, Aug. 20-22: Howard and Ross, Ash and Shaw, Norwood and White, Ella La Vall, and "A Real Pal." The Family: Vaudeville and pictures, Aug. 20-25, to very big business.

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FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Bijou: Strong bill Aug. 20-25, and S. R. O. at every performance. Howard Chaser and company, Lew Wilson, Vera De Bassini. The Casting Glendales, Burns and Foran. Scotch games at Rocky Point, R. I. Pathe Weekly, "Cactus Nell," last episode of "The Voice on the Wire." Fanny Ward in the Paramount feature, "The Crystal Gaze." The nine Uneeda Girls, Clarence Wilbur, Brown and McCormack, Louise Mayo. "All Wrong," a new comedy playlet. Pearl White in "The Fatal Ring." Fox comedy, "Six Cylinder Love," and Vivian Martin in "A Kiss for Susie" pleased and gave the best of satisfaction.

Academy of Music: The French Players, direct from their engagement at Newport, R. I., presented Aug. 22-23 matinee and night, "Arsene Lupin," "Mon Ami Teddy," "Son Homme," "La Rafale" with Glida Dorthy, Yvonne Garrick, Edgar Becman from the Comedie Francaise, in the cast, a fine company and performance, good attendance. The regular season will open Labor Day, Sept. 3, with "The Trail of the Lonesome Pine" as the attraction. Many changes have been made in this popular playhouse, and patrons are promised some rare treats by Manager L. M. Boas for the coming season of 1917-1918.

Plaza: Bud Fisher "Cartoons," new "O. Henry Story," "Neglected Wife" and Jane and Katherine Lee in "Two Little Imps," Aug. 20-25, to good attendance.

Lincoln Park Theater: Mata's Marimba Band and pictures to good attendance.

Palace: Strong line of photodramas to large attendance.

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